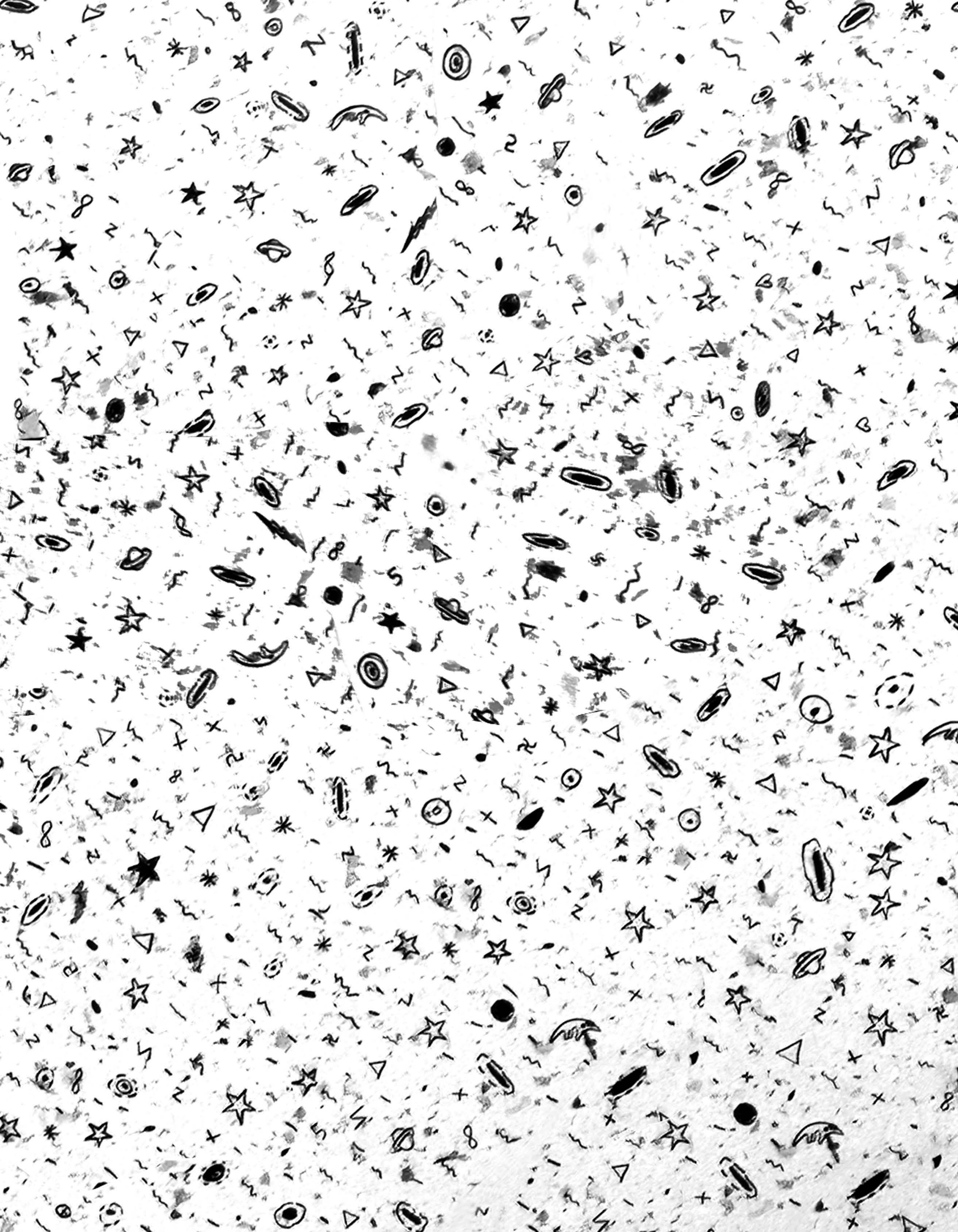


JOHN BOYD



Collected Printmaking Works





JOHN BOYD

Collected Printmaking Works

*Digital scanning, Retouching, Layout, & Edited by
Demolition Kitchen Media, 2022*

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John Boyd, displaying a prize catch during a fishing trip



John Boyd, during his time as a professor at Wichita State University

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John Boyd standing next to a print drying rack, Wichita State University printmaking studio

Introduction

John Boyd, a professor emeritus of printmaking at Wichita State University, where he spent most of his art career, had been strongly influenced by folk or naive art throughout his career. "I find their work unique and straightforward, mysterious, with little artistic pretension," Boyd once said.

Boyd was born in 1939 in London, Arkansas. He attended primary school in a one-room schoolhouse in Flat Rock, Arkansas. When Boyd was ten years old, the family moved to Leeds, Iowa, where his father took work in the meatpacking industry. When he was seventeen, John and the family moved to Torrance, CA. As John was the only family member to have a driver's license, he drove to California with his parents in the back seat and their possessions.

Boyd attended El Camino junior college for one year while working for Hughes Tool Corp. He then entered California State University Long Beach. Boyd quickly discovered that he loved "looking" at art, and California proved to be the perfect place for his interest in art. Boyd had always been a doodler, but he didn't begin creating any "serious" art until he attended college. His years at Cal State were an important time for him. Cal State is there where he met Lorraine Padric in a metalsmithing classroom, who would become his loving wife of forty-four years. They were married when he graduated from Cal State, meaning he skipped the graduating ceremonies; instead, they married.

Regarding printmaking: "You have to make many decisions along the way. It is very open-ended, and as you work through it, you are constantly making decisions. I like the process because it leaves decision-making open as long as possible. The more you close in on decision making and cut it off, the quicker you conclude that piece, or the quicker you ruin the piece," Boyd said.

"I started giving mono-prints a little more attention. I started experimenting with it and discovered that it works well with my images," Boyd said. Towards the end of his career, the mono-prints began to incorporate images inspired by childhood memories. His images are often flat and rendered in a primitive, stylistic manner. His colors were vibrant; the drawing style was often energetic with rich textures. The ideas were sometimes simplistic with an innocent yet bold, profound expression.

He has created a world that could only be seen through the eyes of innocence. This world became inhabited by dancing snakes, obedient dogs, pudgy birds, and winking clowns. "I'm not trying to make a narrative, but there is always a story behind it. Every time the story proceeds, the work. I'm thinking of an image, an event, and then the piece comes," Boyd said.

Boyd's work is intentional. He has always kept a sketchbook. He put a lot of thought into the imagery and subject matter he used.

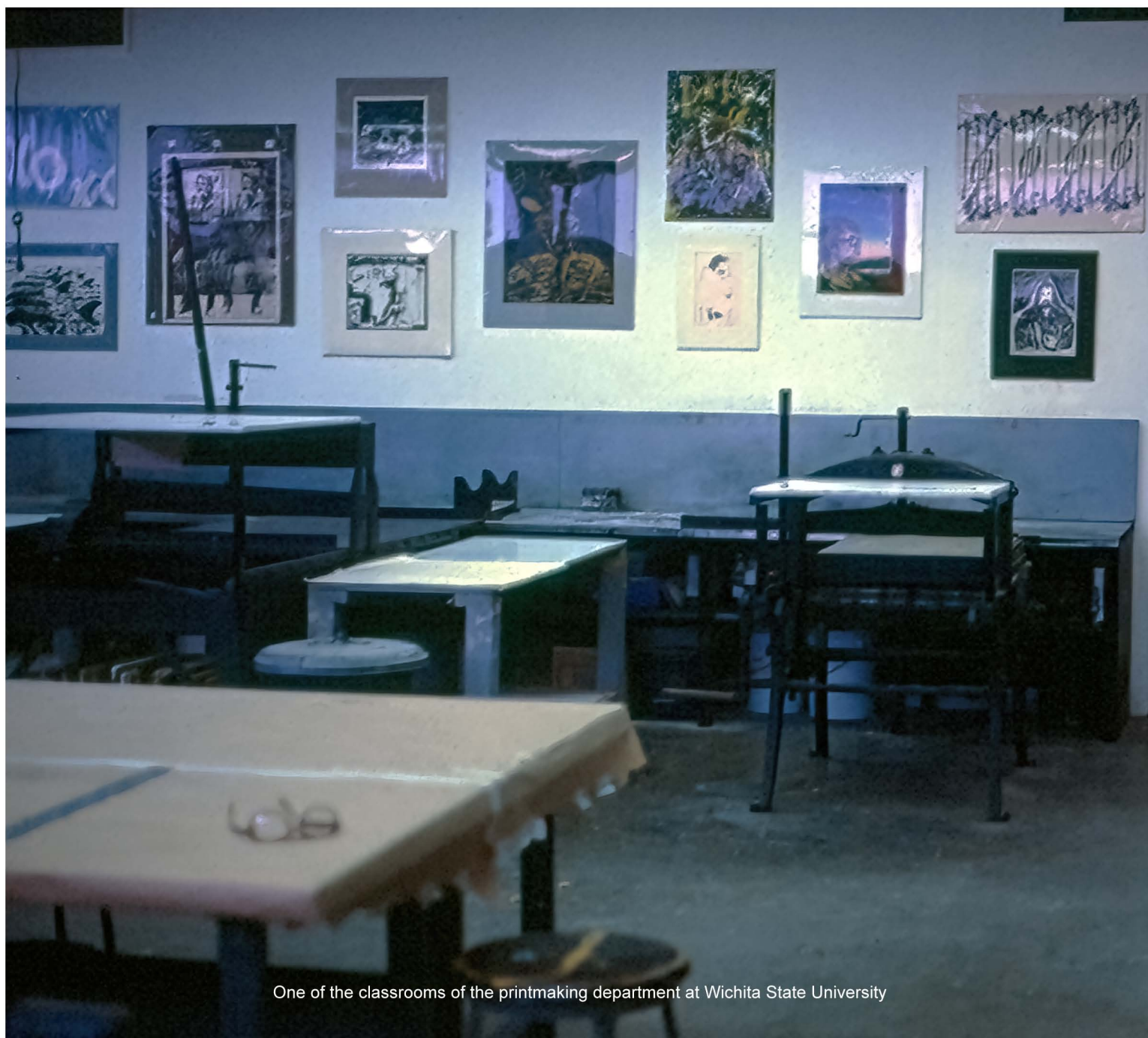


John Boyd working with a student learning lithography at Wichita State University

"I draw a real simplistic design on a piece of clear plastic. I don't put much down because I want the act of drawing to bring out more information. I start with yellow, roll it on and strip out what I don't want. I also like to diffuse my pieces, so I sprinkle them with solvents, and it breaks it all up in almost a pointillist manner. I do the same thing with the red and the blue and print them on top of each other. I always stick to the primary or process colors often used in offset printing. You can get a full range of colors. I also like a bright or high chroma palette," Boyd said.

John was also widely known as an expert on and a collector of fine wristwatches. Boyd also became a knowledgeable collector of Folk Art and an expert in this art realm, especially lithographed tin toys being his favorite. However, he searched for all types of really cool toys, Audio equipment; he was an avid listener of music, on the radio, on the Internet, and live music too, with interest in the finest audio equipment available. Boyd was also interested in amplifiers that used vacuum tubes and had a fine collection of vintage mandolins. He and Lorraine always went to the Walnut Valley Music Festival in Winfield to enjoy and critique the Blue Grass talent.

His works are in collections of museums and galleries throughout the United States. He was intelligent, talented, supportive of his friends, and a pillar of strength to all who knew him. This publication is a tribute to the life and works of John Boyd, dedicated to his patrons, family, and friends.

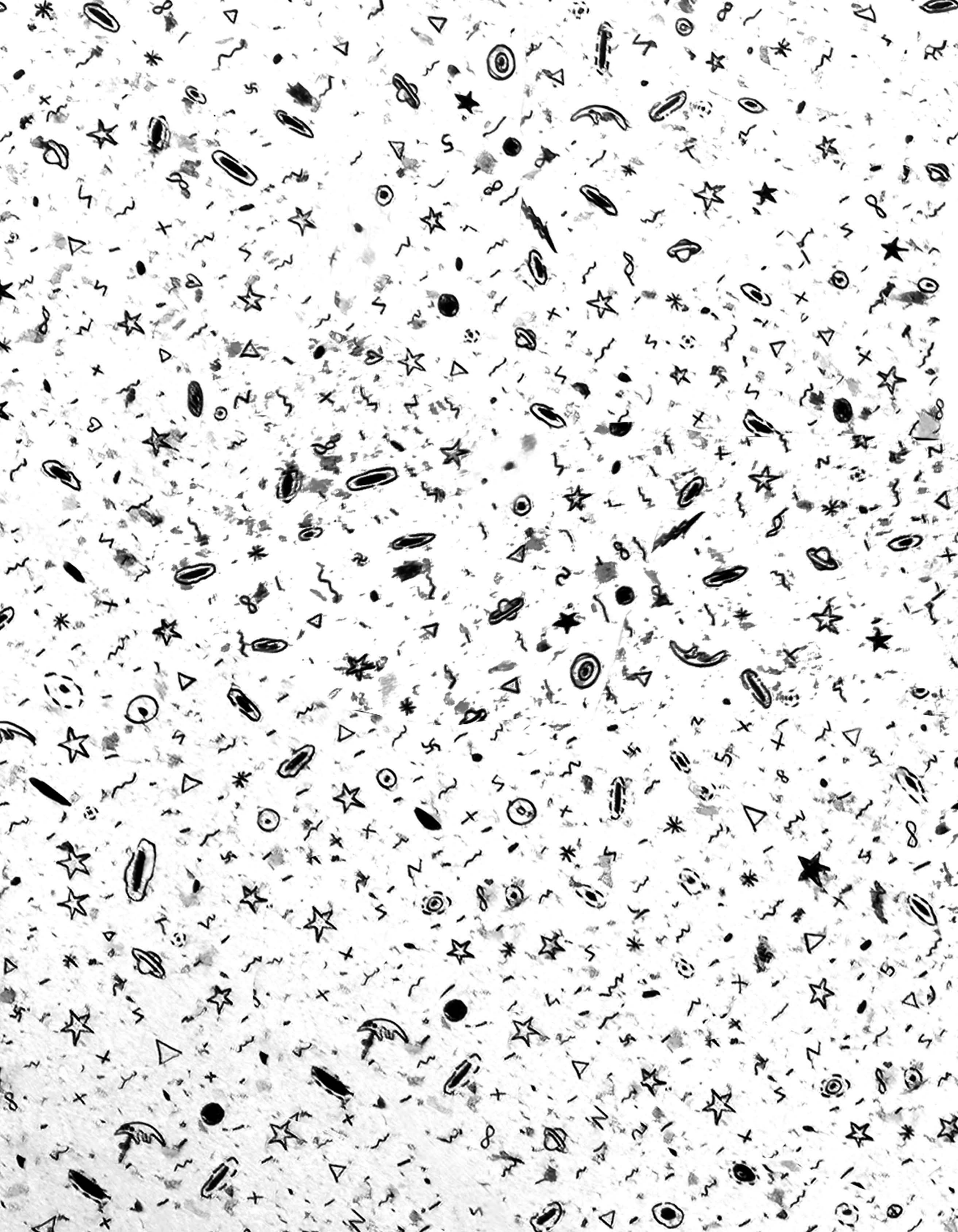


One of the classrooms of the printmaking department at Wichita State University



Intaglio, Linocut, & Lithograph

Black & White

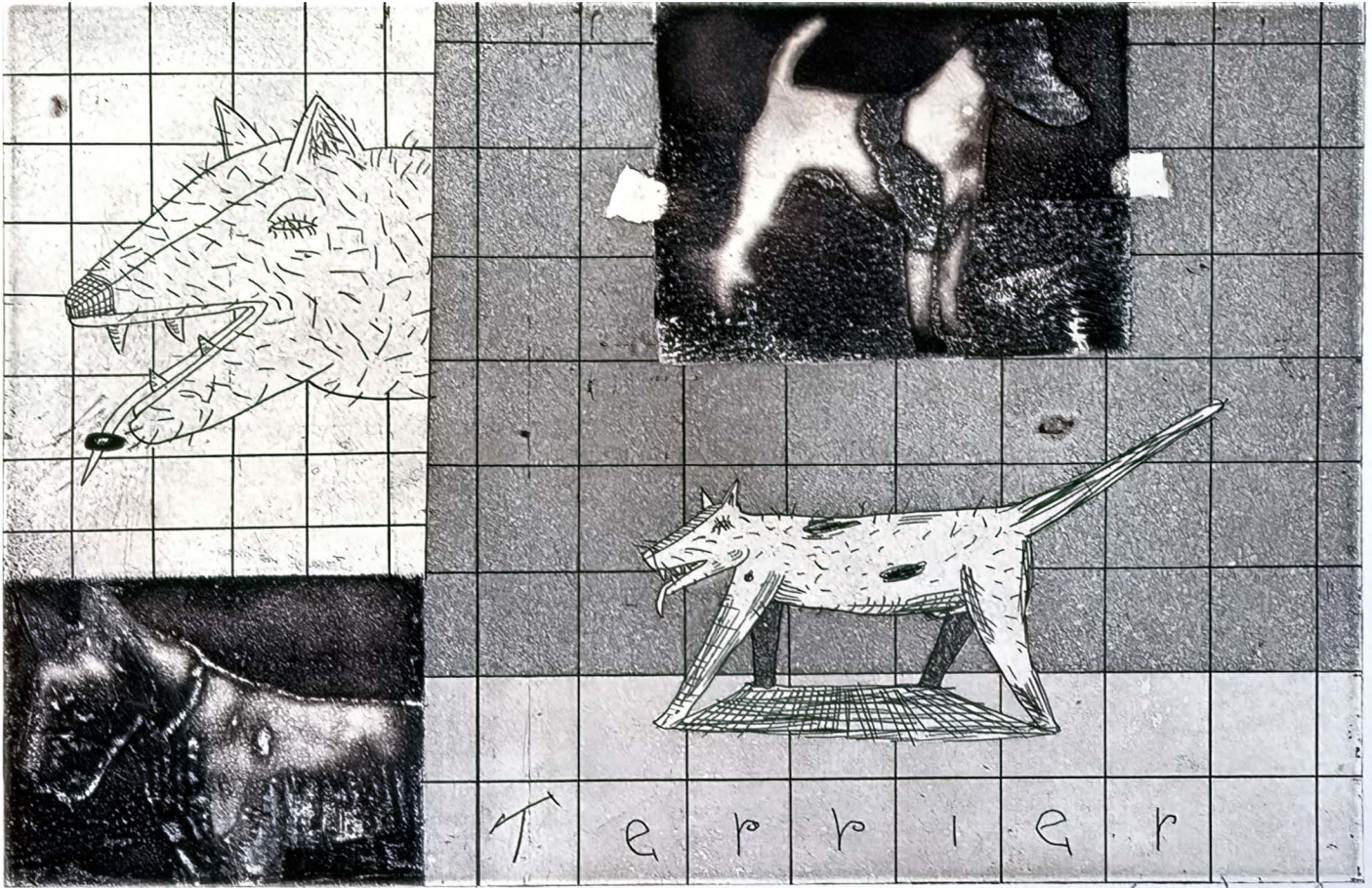




angel dog

Proof

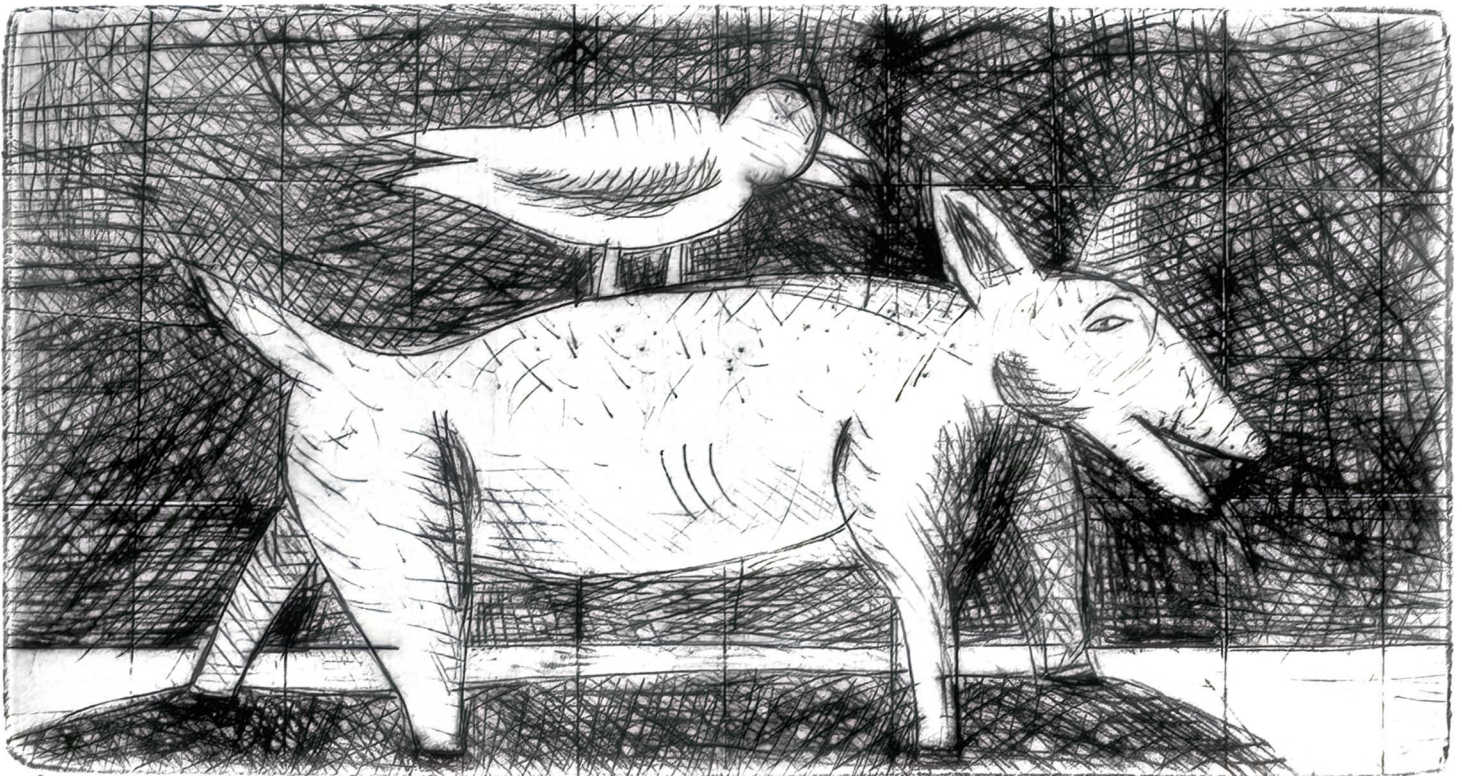
John Boyd



gunson

a/p

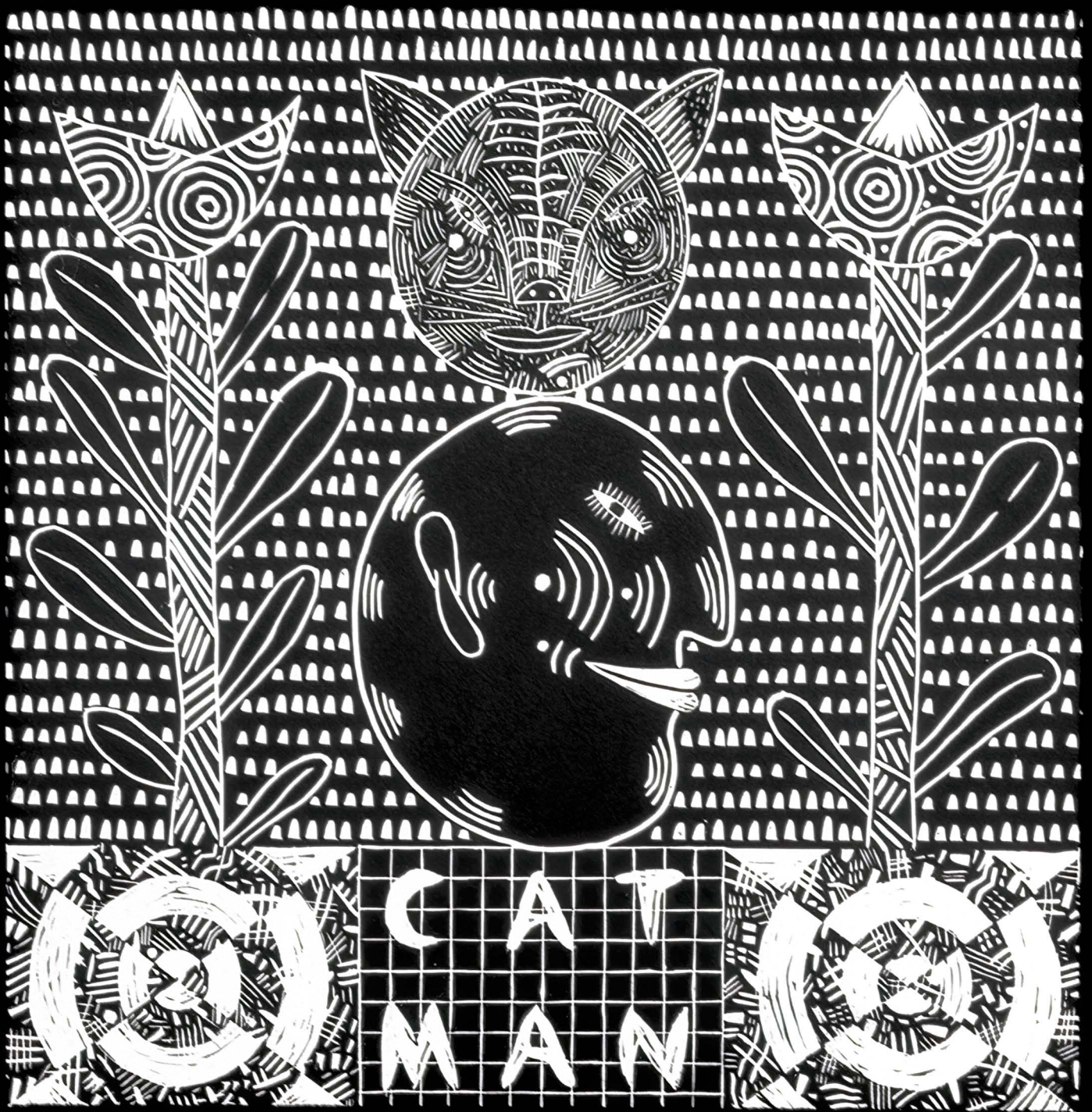
John Boyd



Dos amigos

a/p

John Boyd

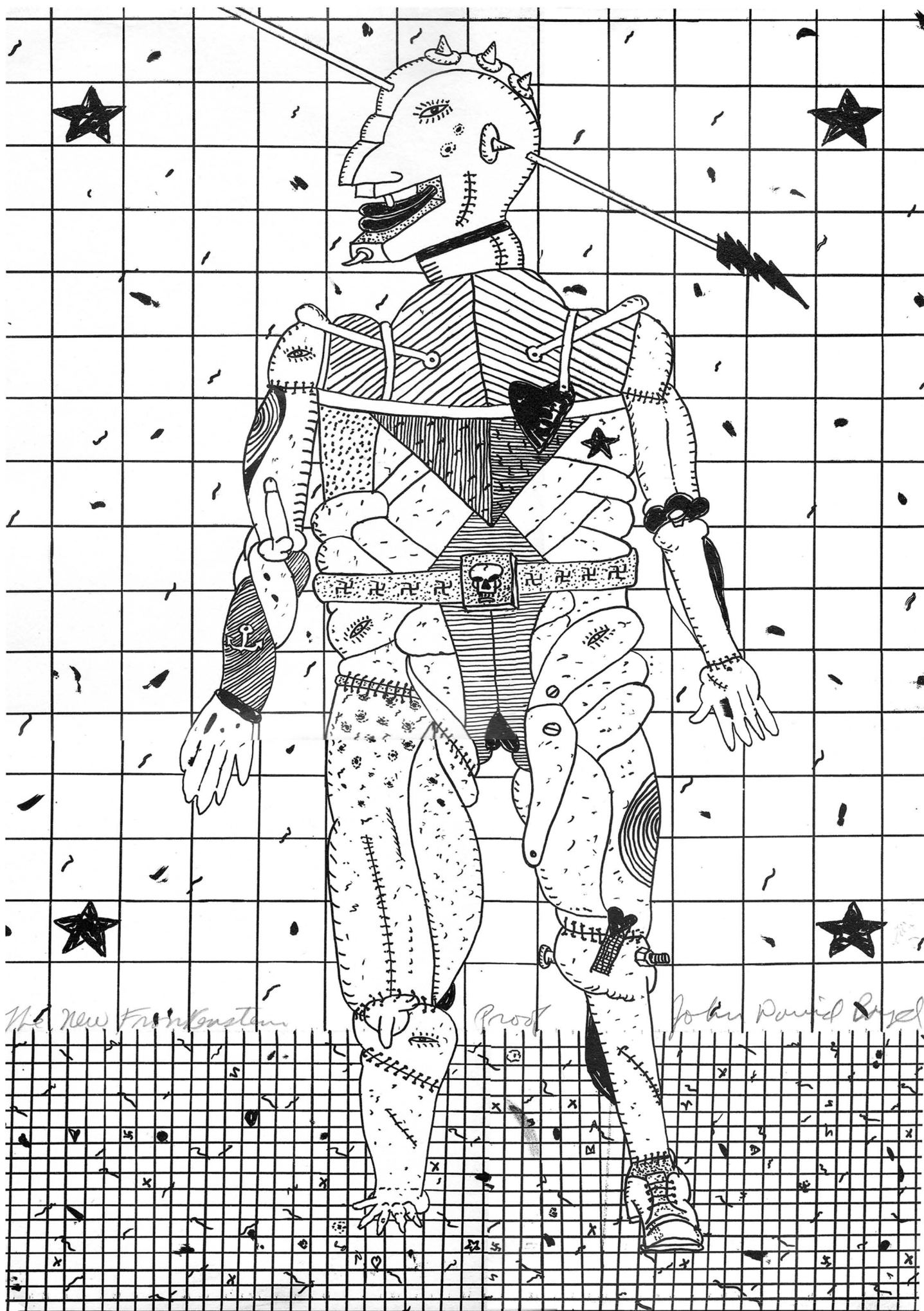


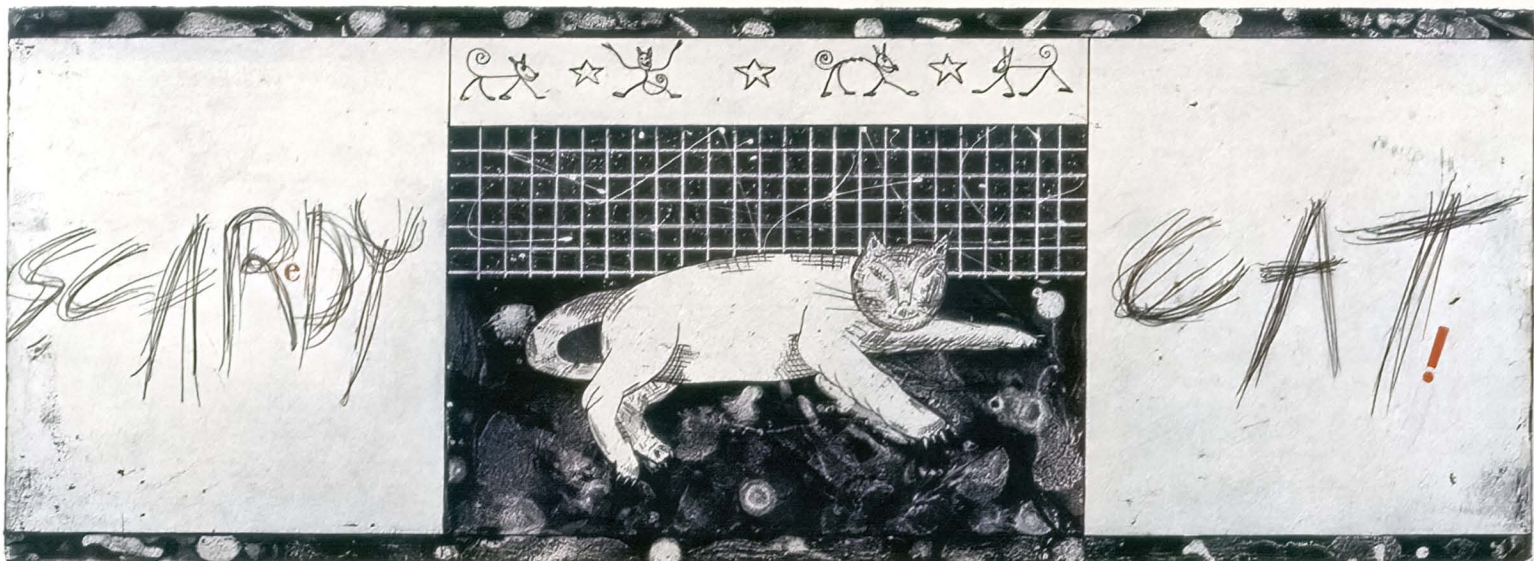


Commedia dell'arte

+IP

John Boyd

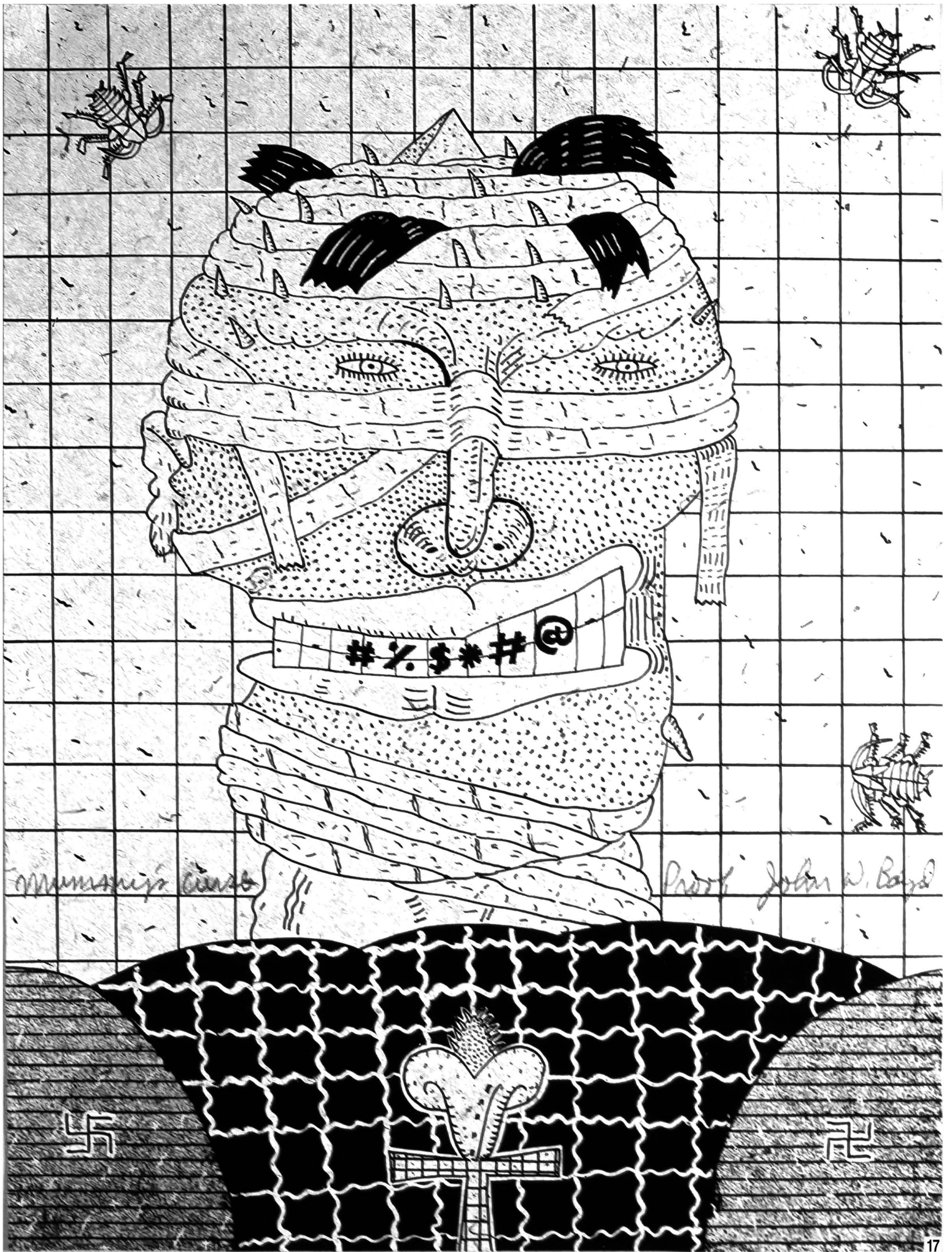




Fervor

monoprint

John Boyd



Mummy's curse

Prock John W. Boyd

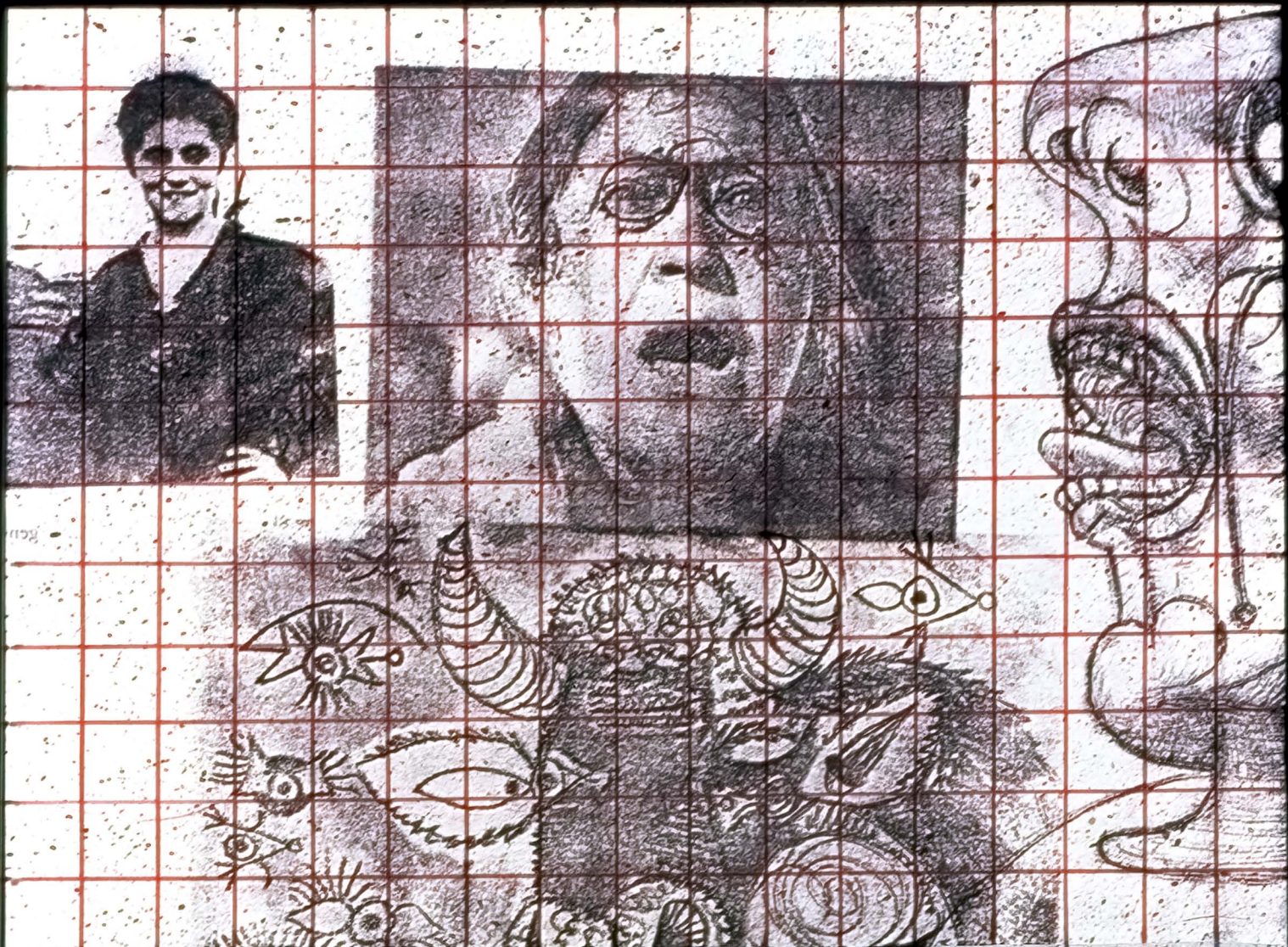


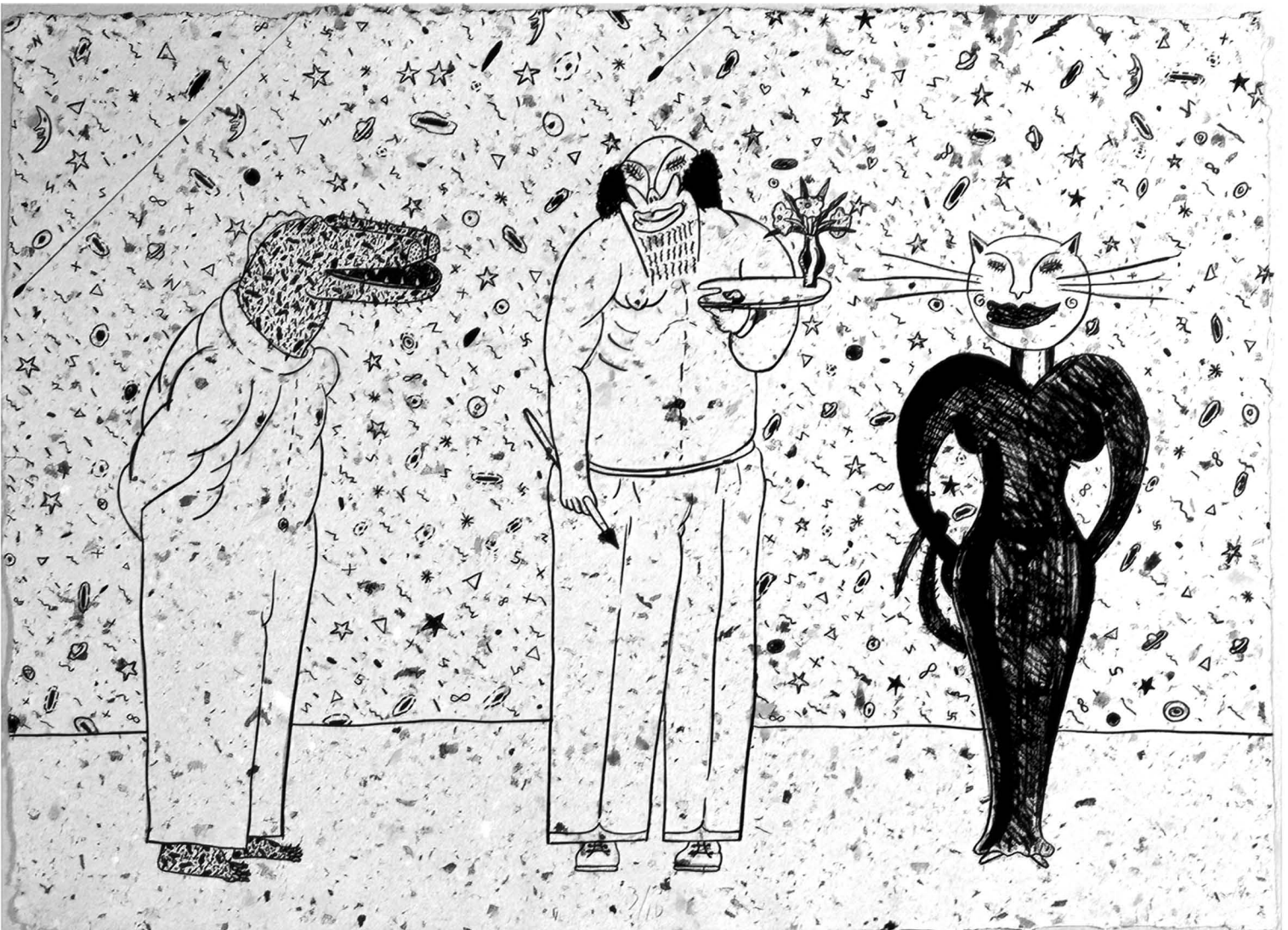
Cow Skin Creek Bouquet

Cow Skin Creek Series

all P

John Boyd

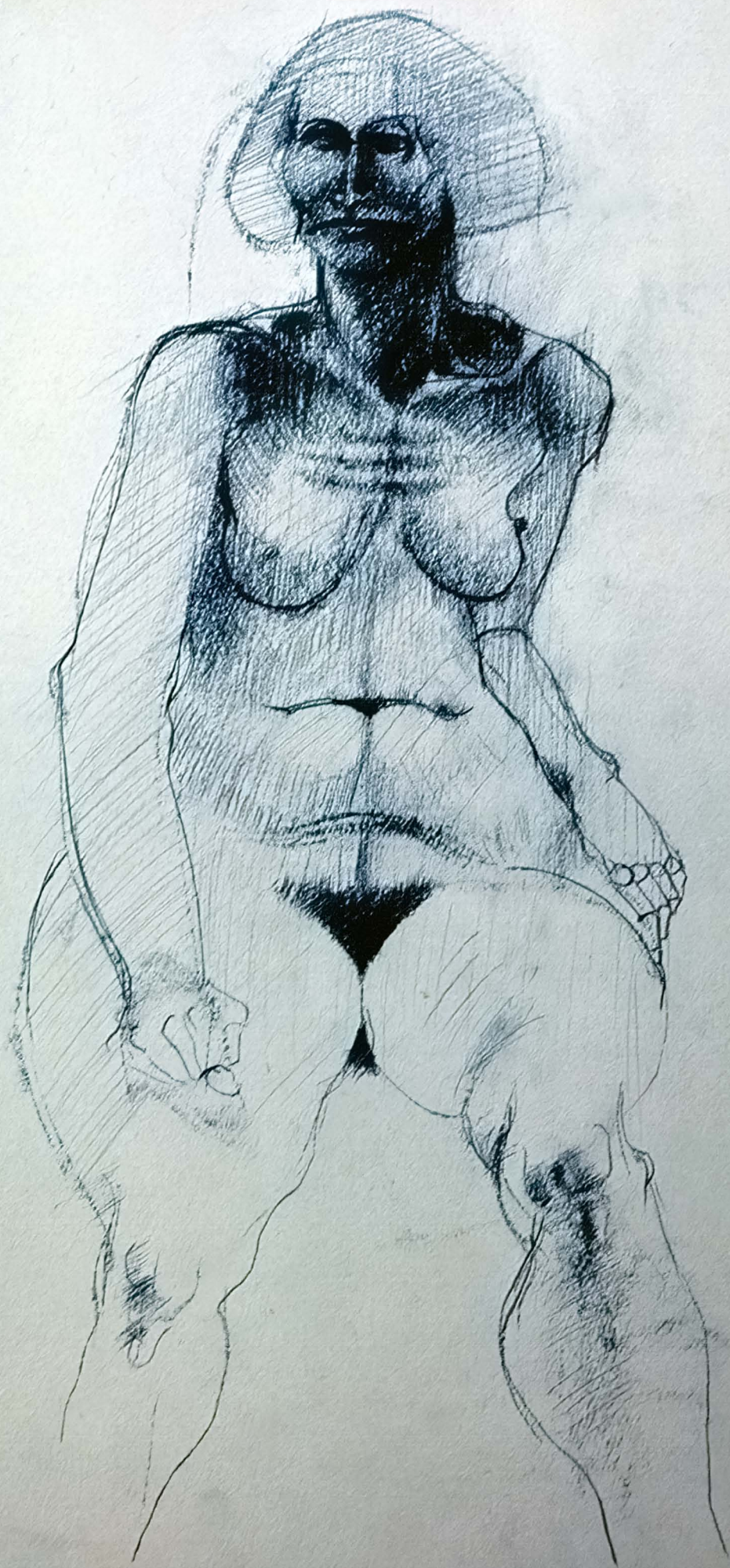








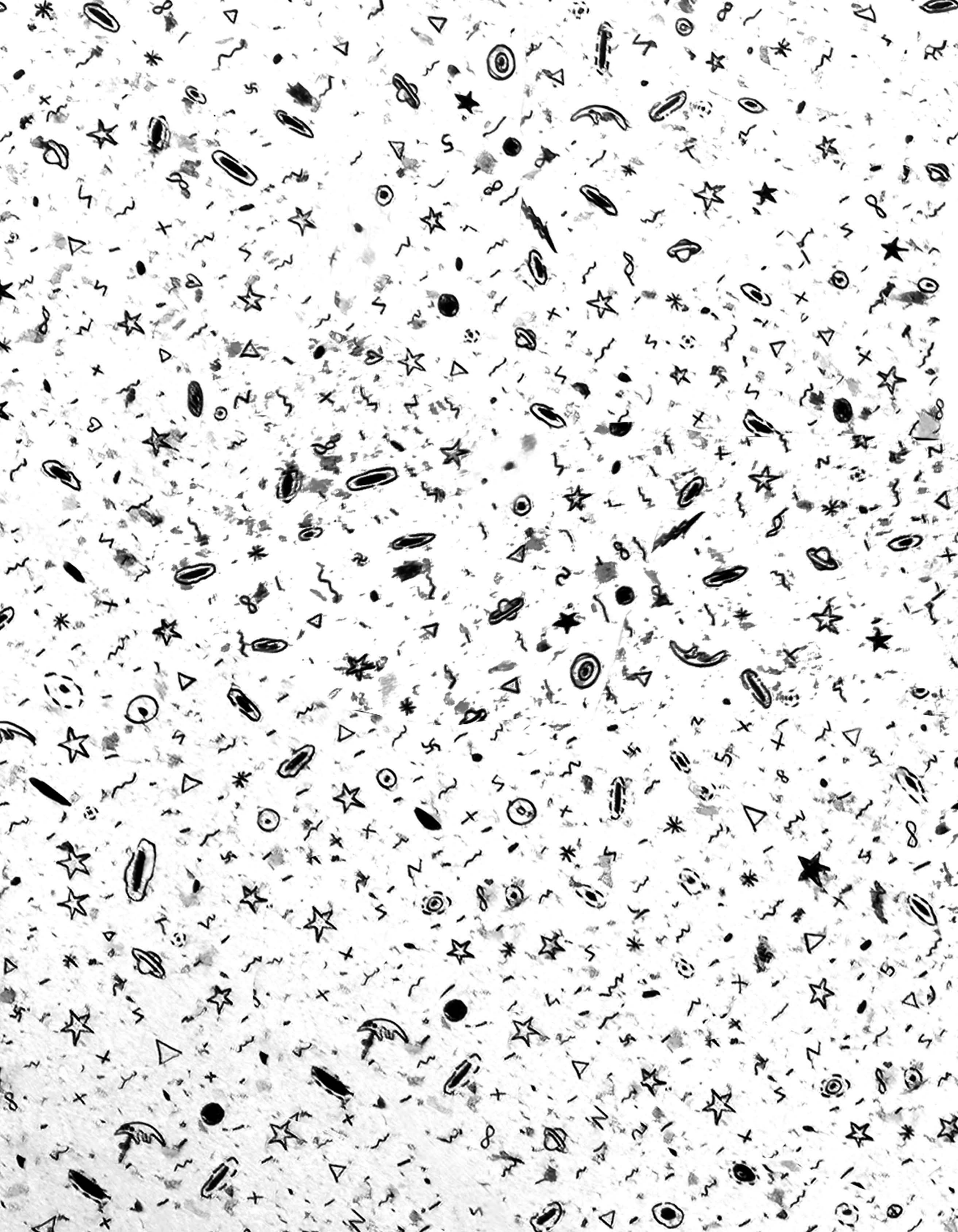
9/P 1970





Cast Paper Works









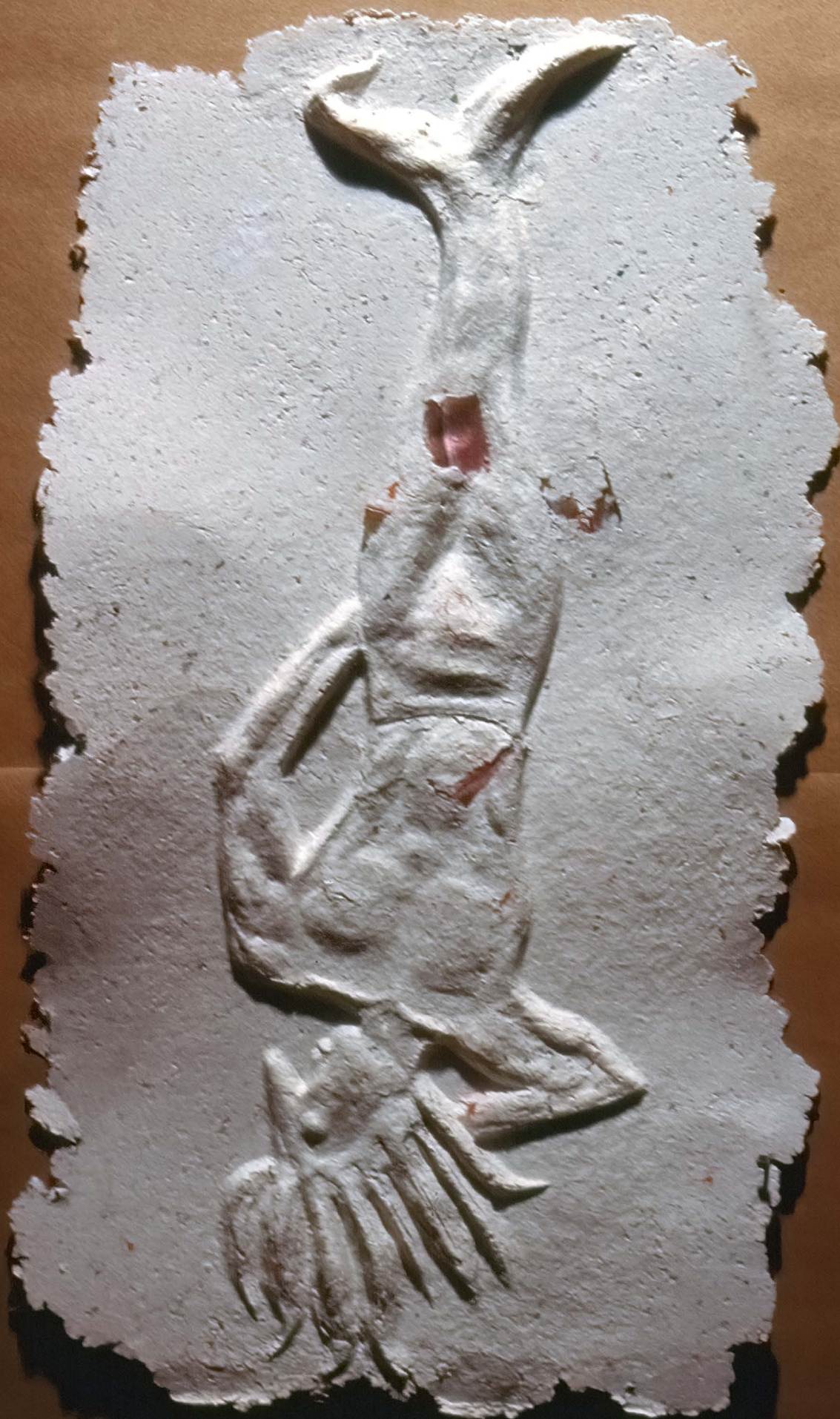


V I N C E N T

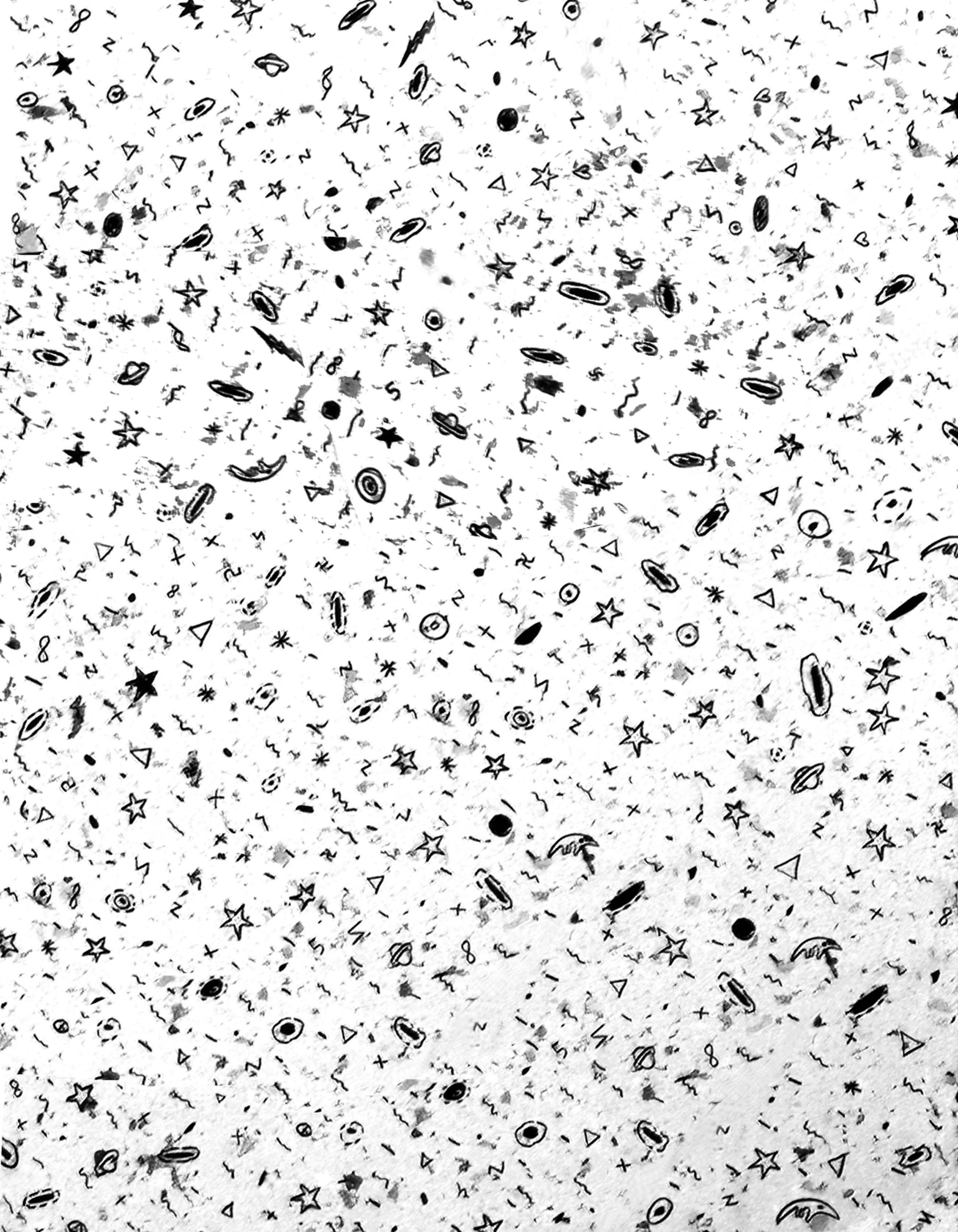


I should like to see a woman,
I cannot live without love, without
a woman I would not give a farthing
for **DEAR** were not **HELL**
infer, something deep, something real



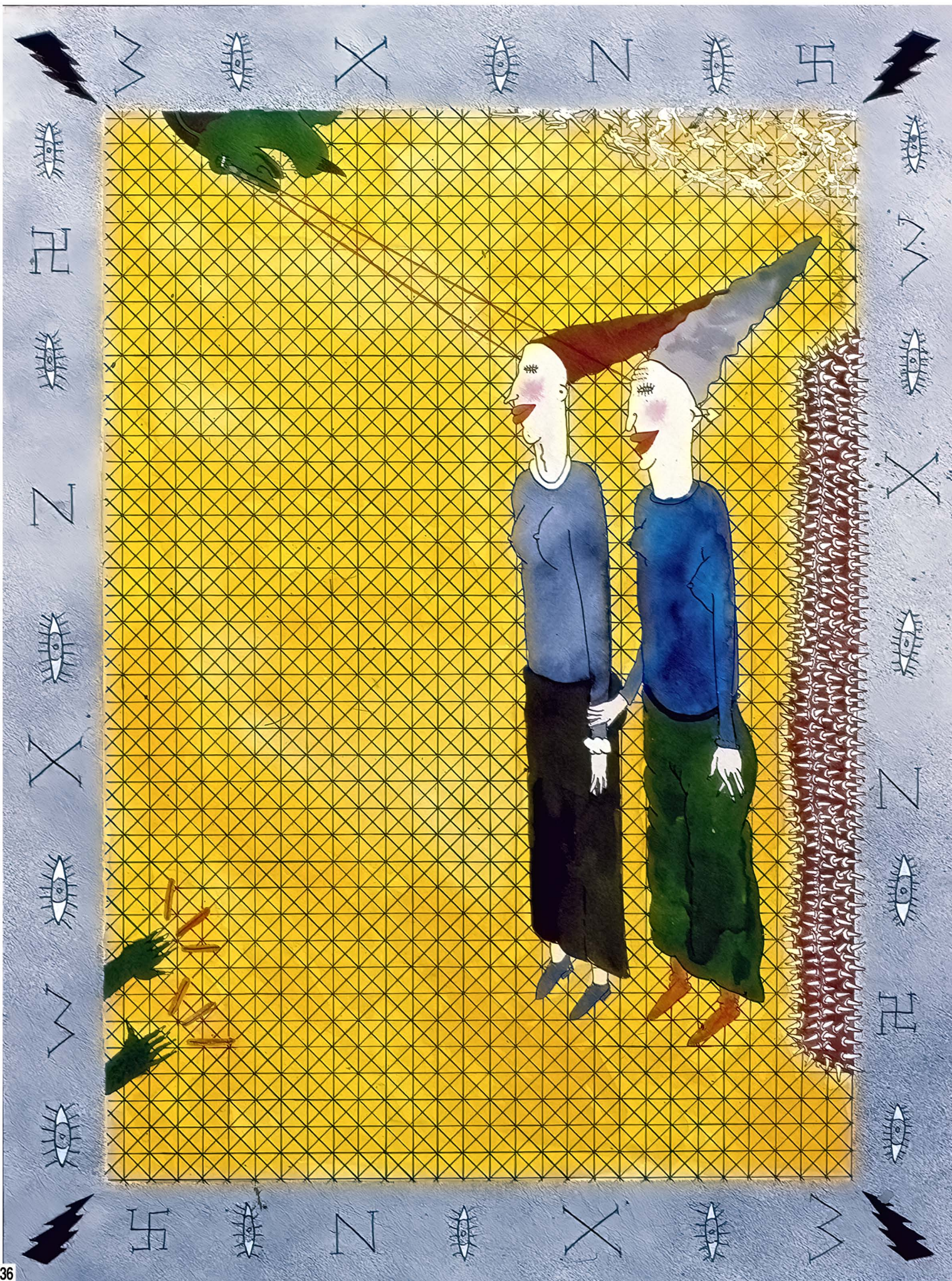




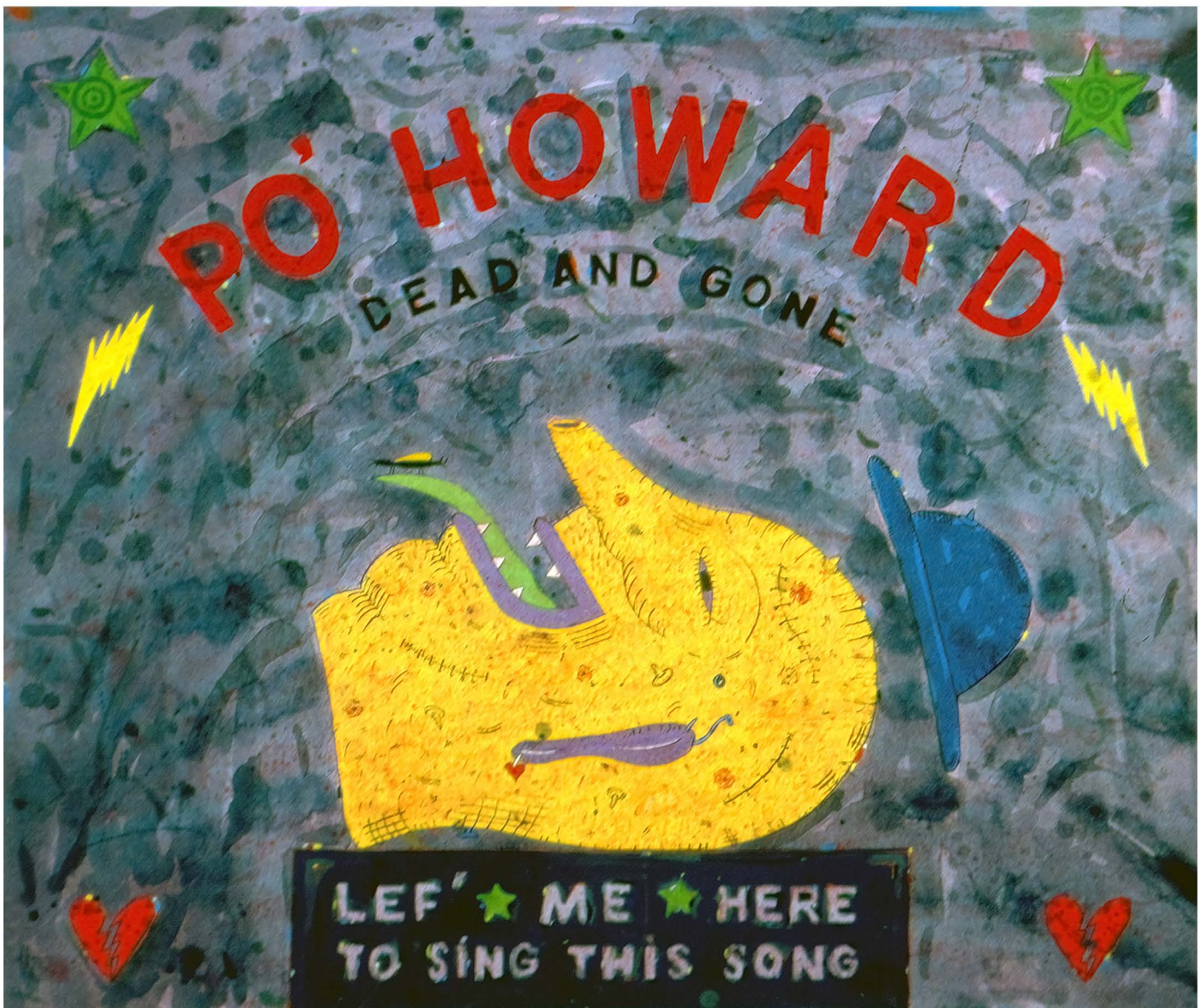
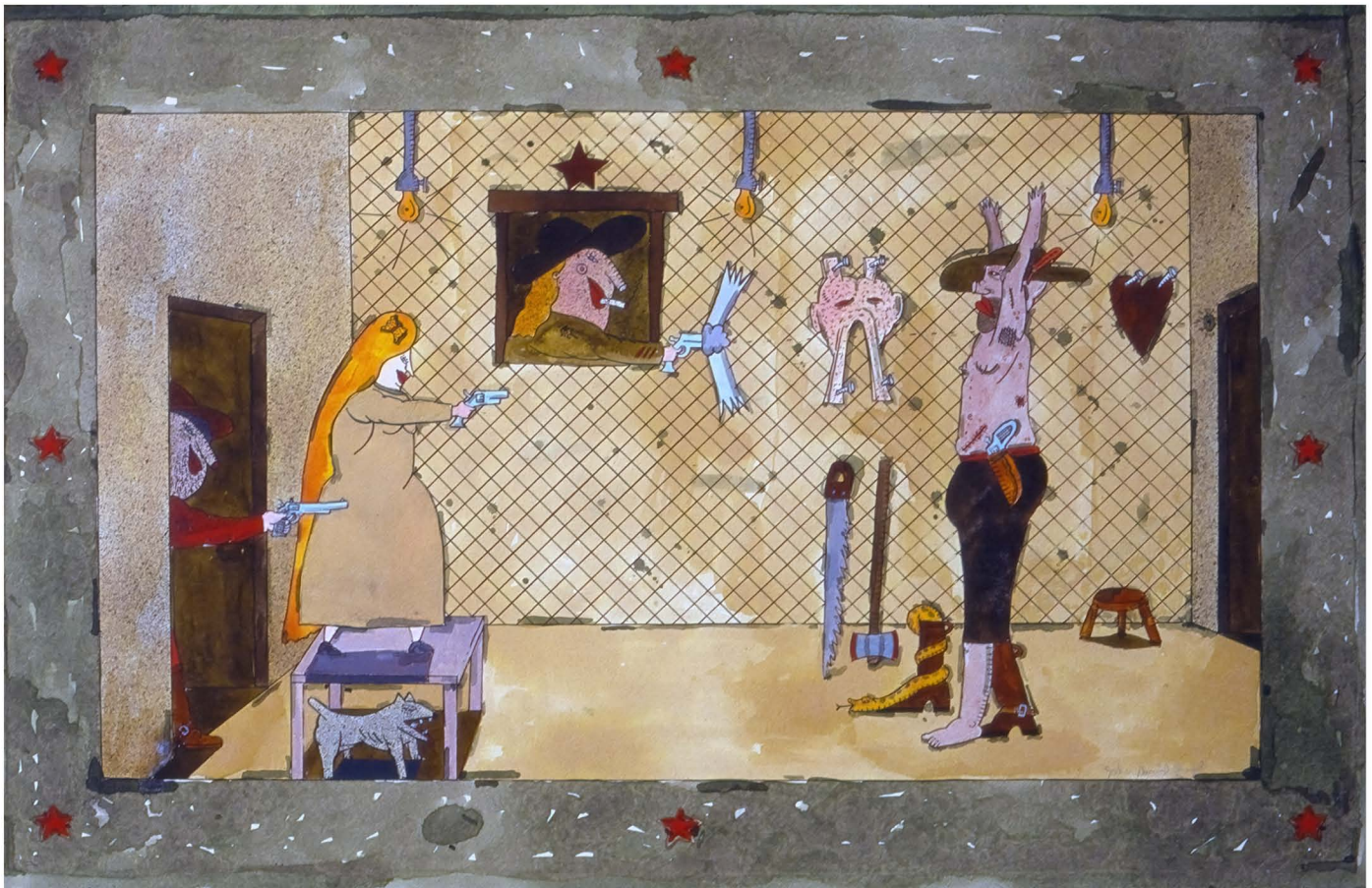




Figurative





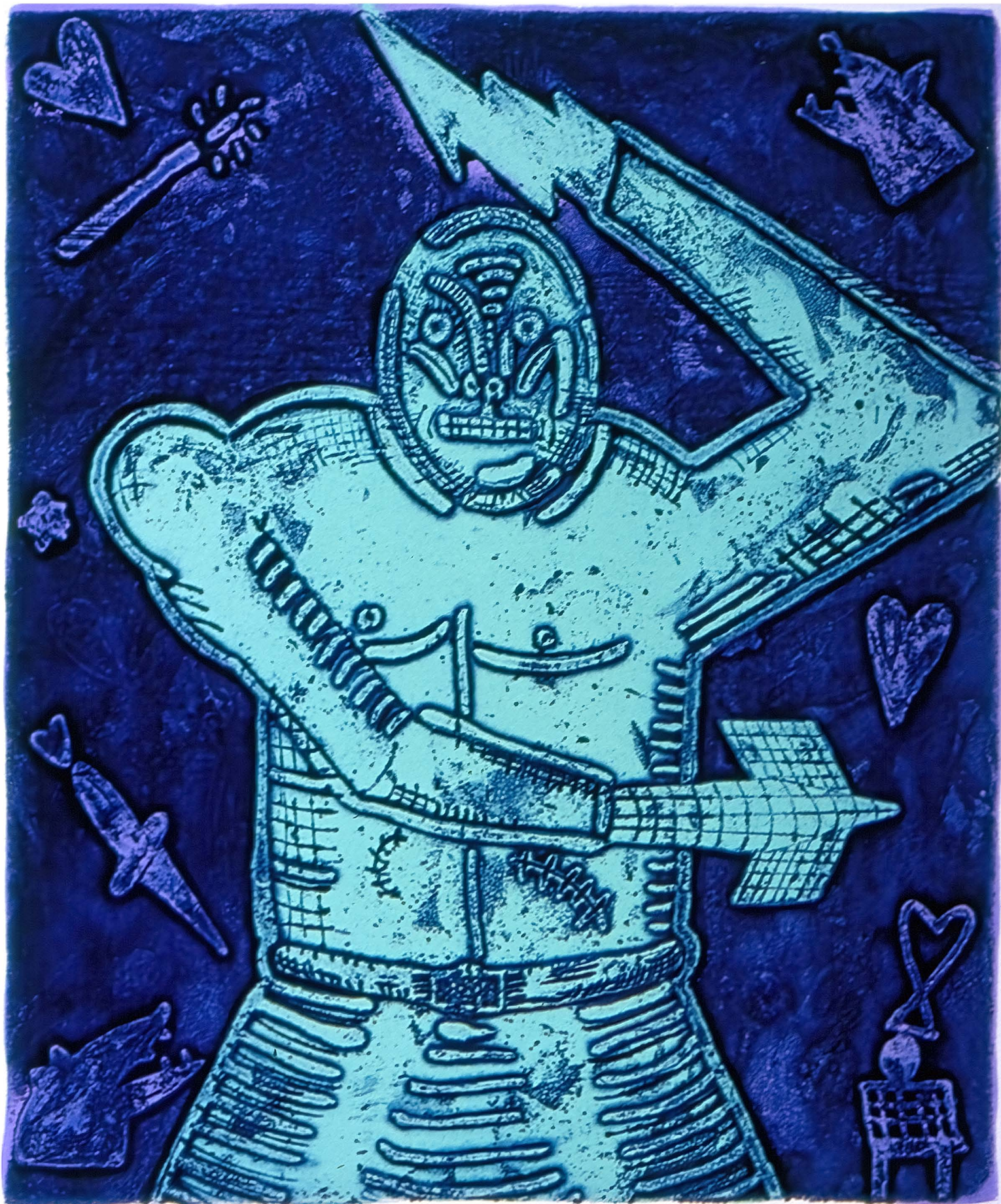




Prady

artist Prady

S.D. Prady

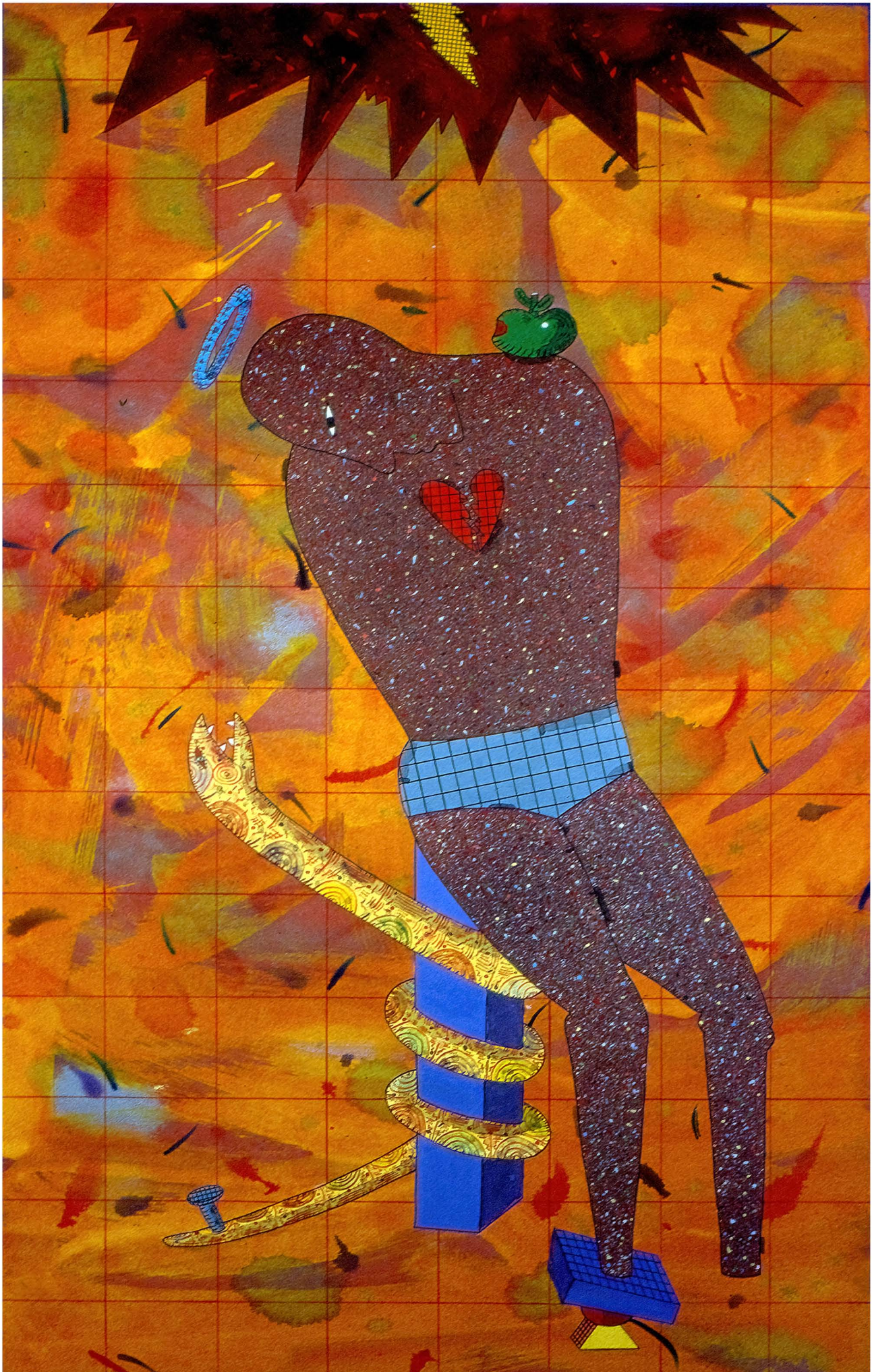




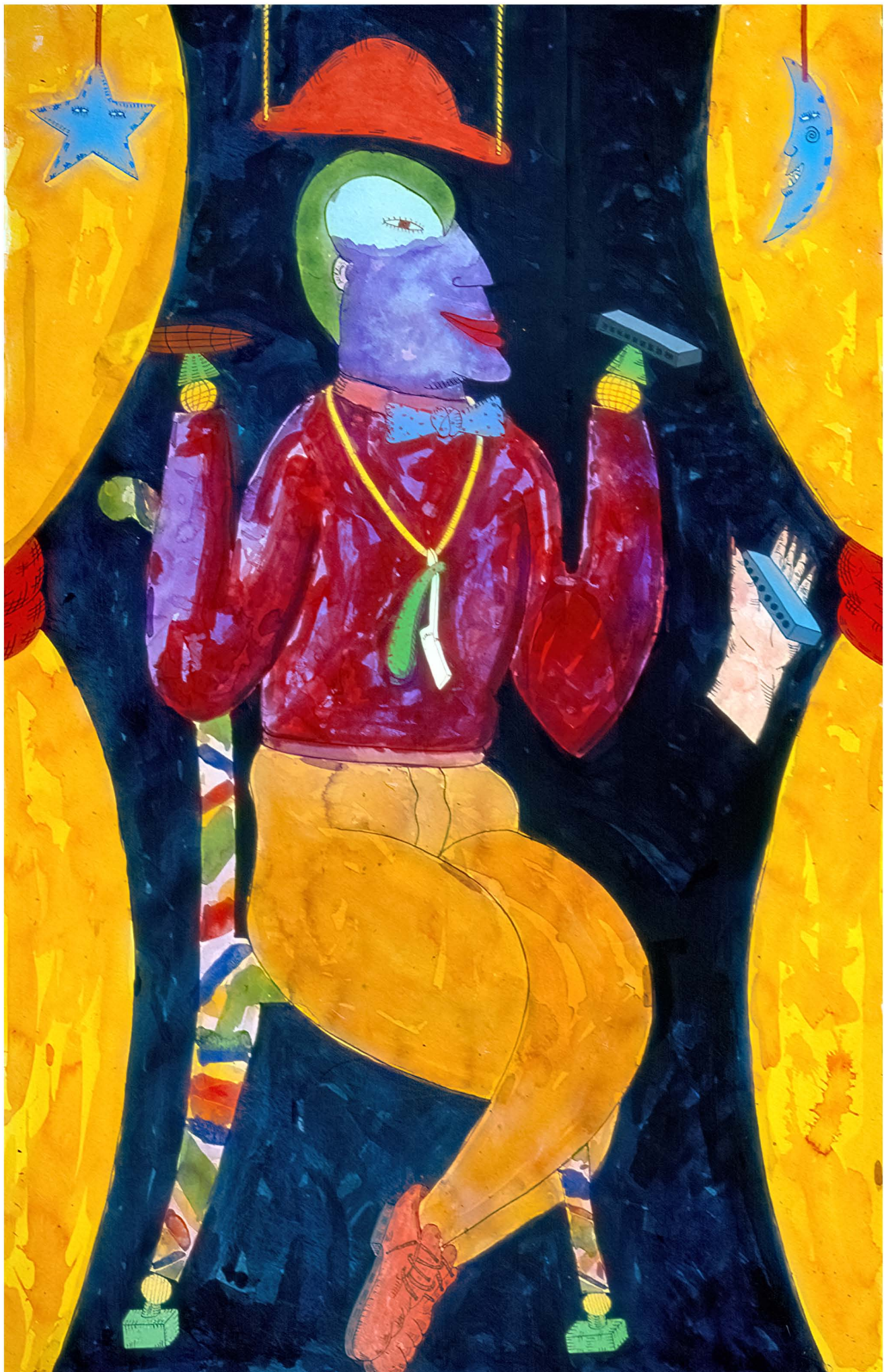
2/17

John Boyce











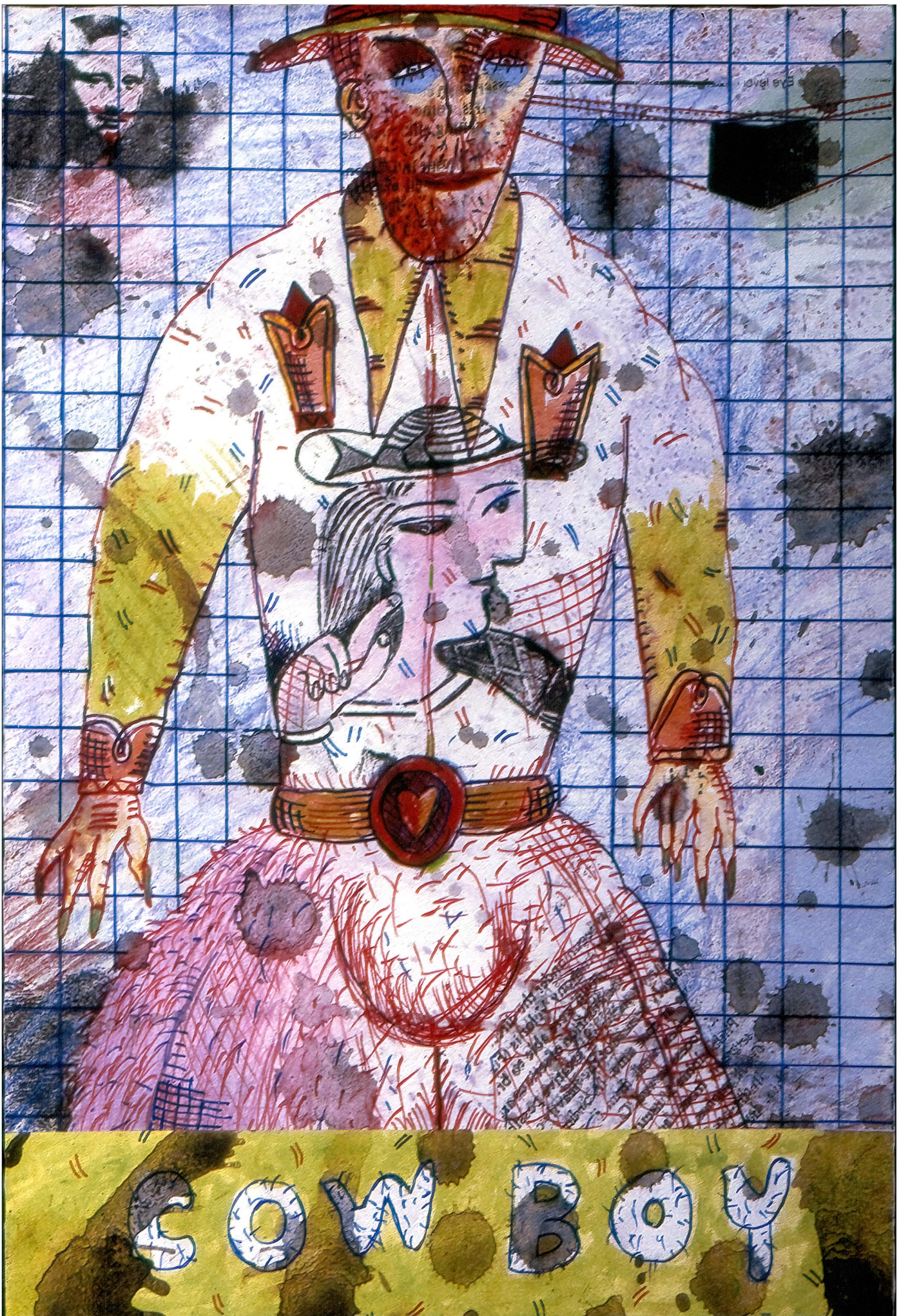
Winking Clown monotypes

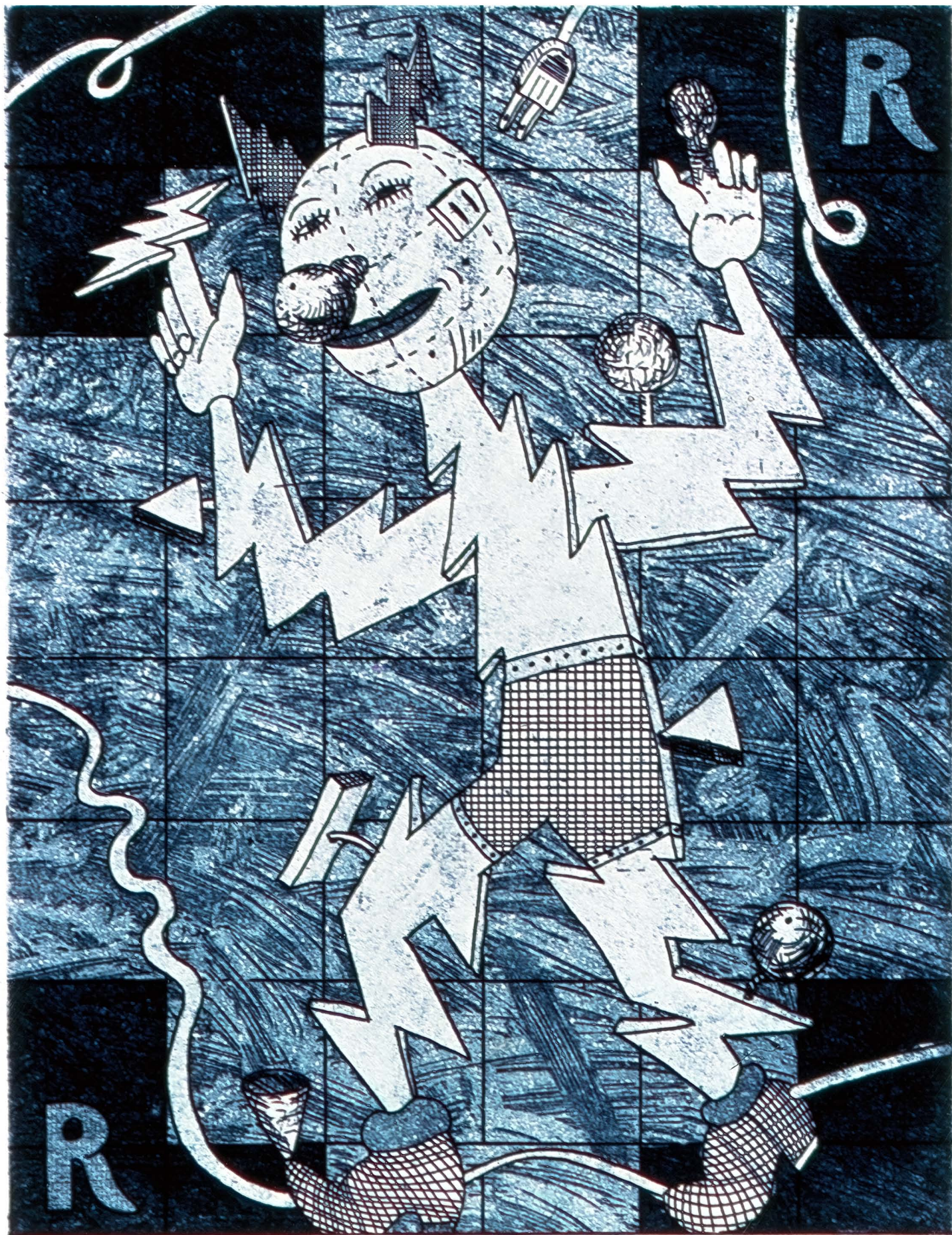
John Buzel

White Man don't
kill me for I have a wife and familee.





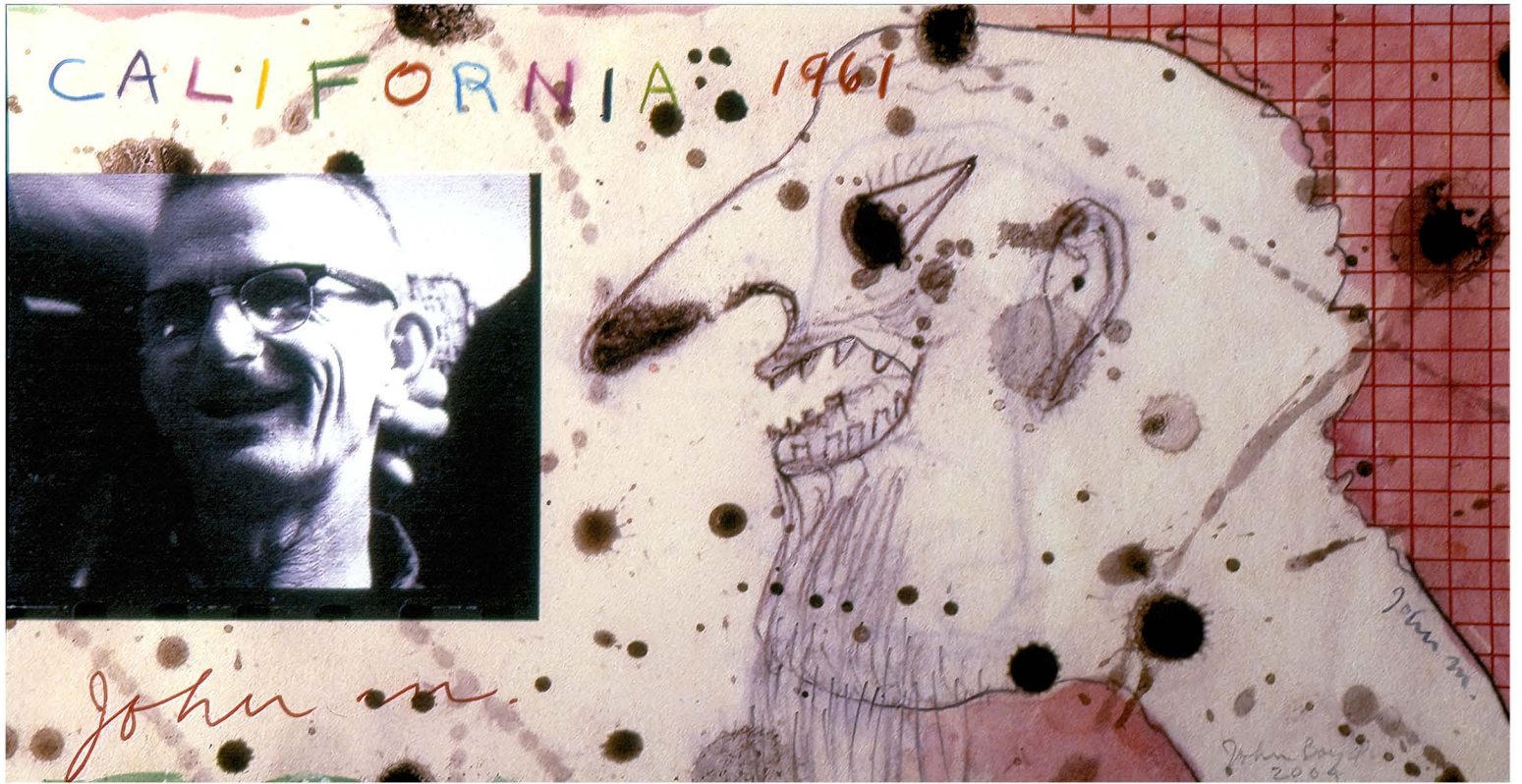


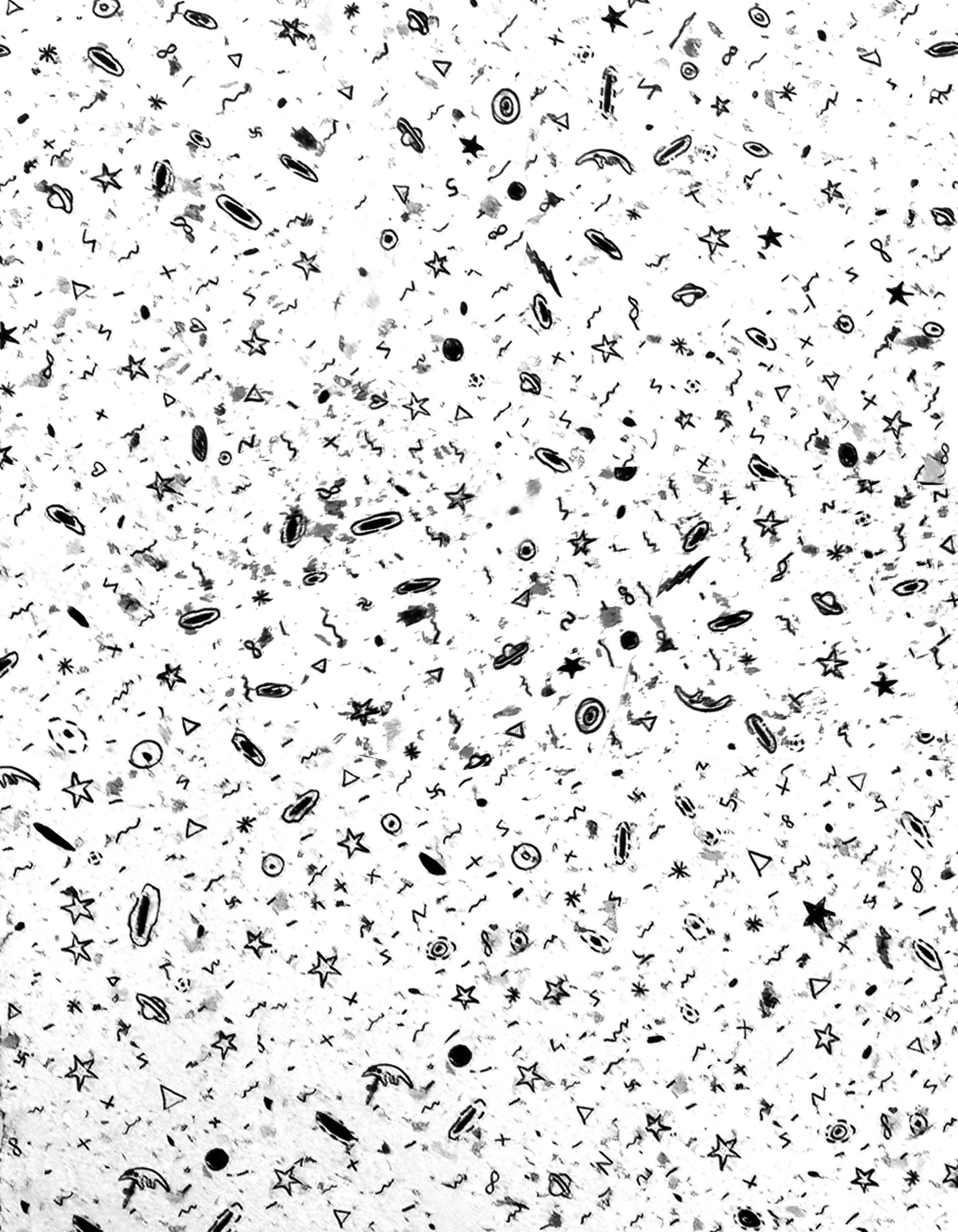


R e d d y K i l o w a t t

Electric man

*John Bayol
2002*





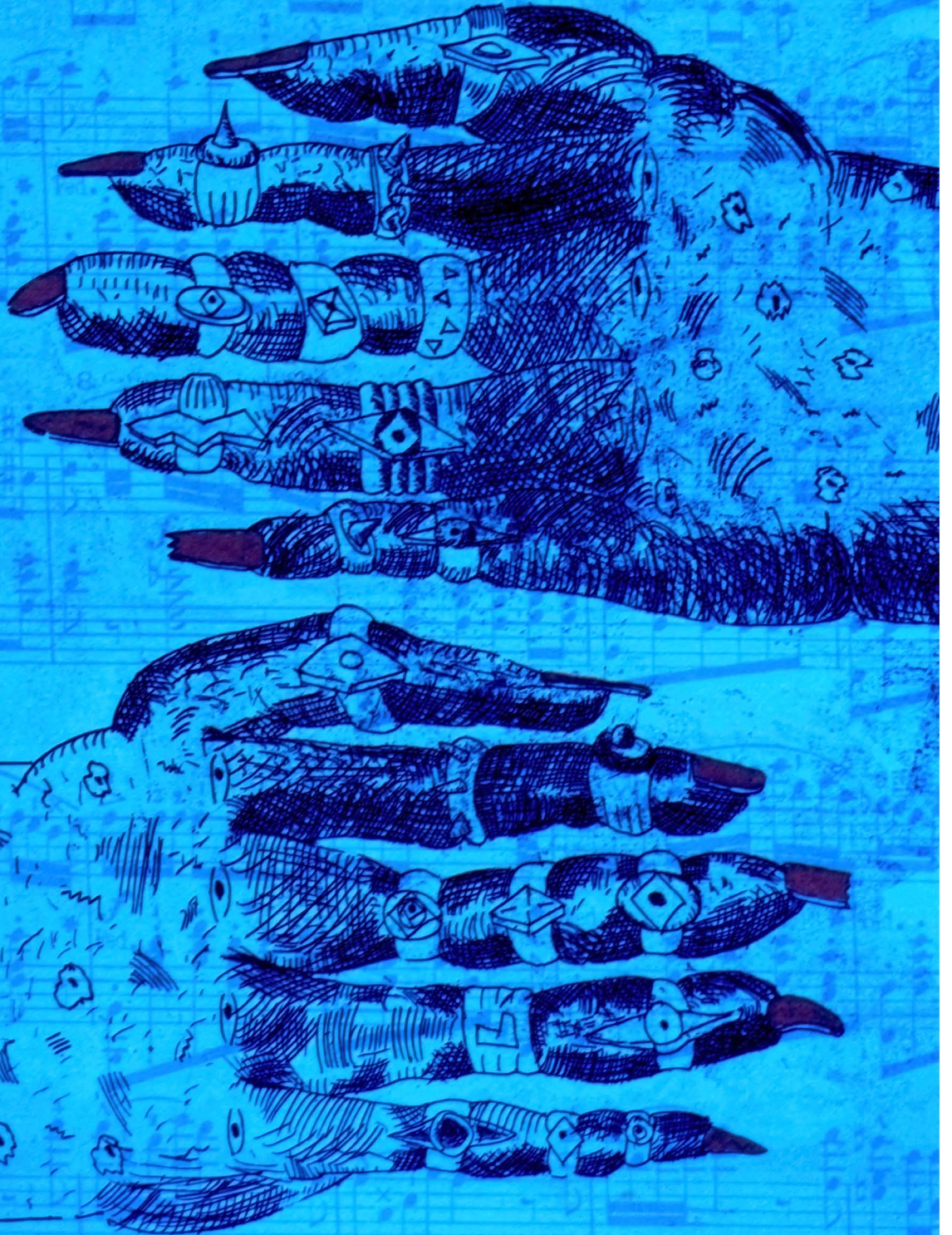
Artists Portraiture





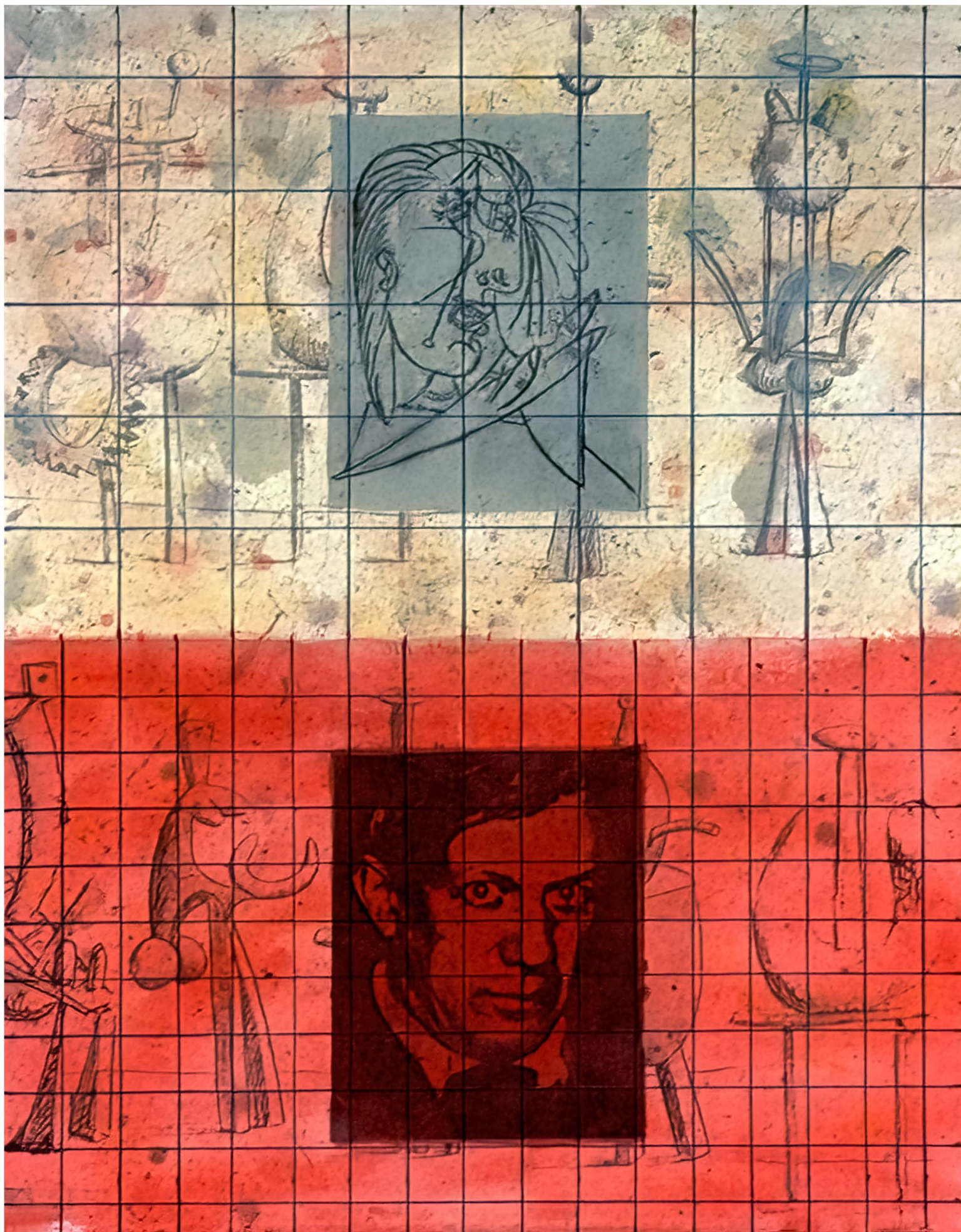


Liberia



14/15

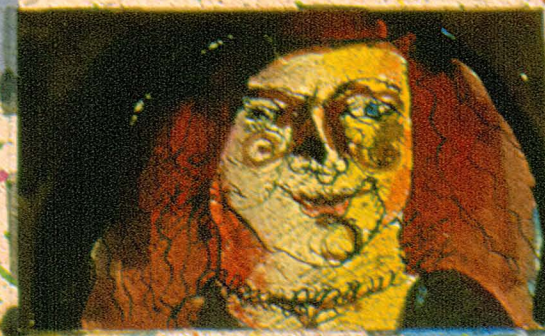
John





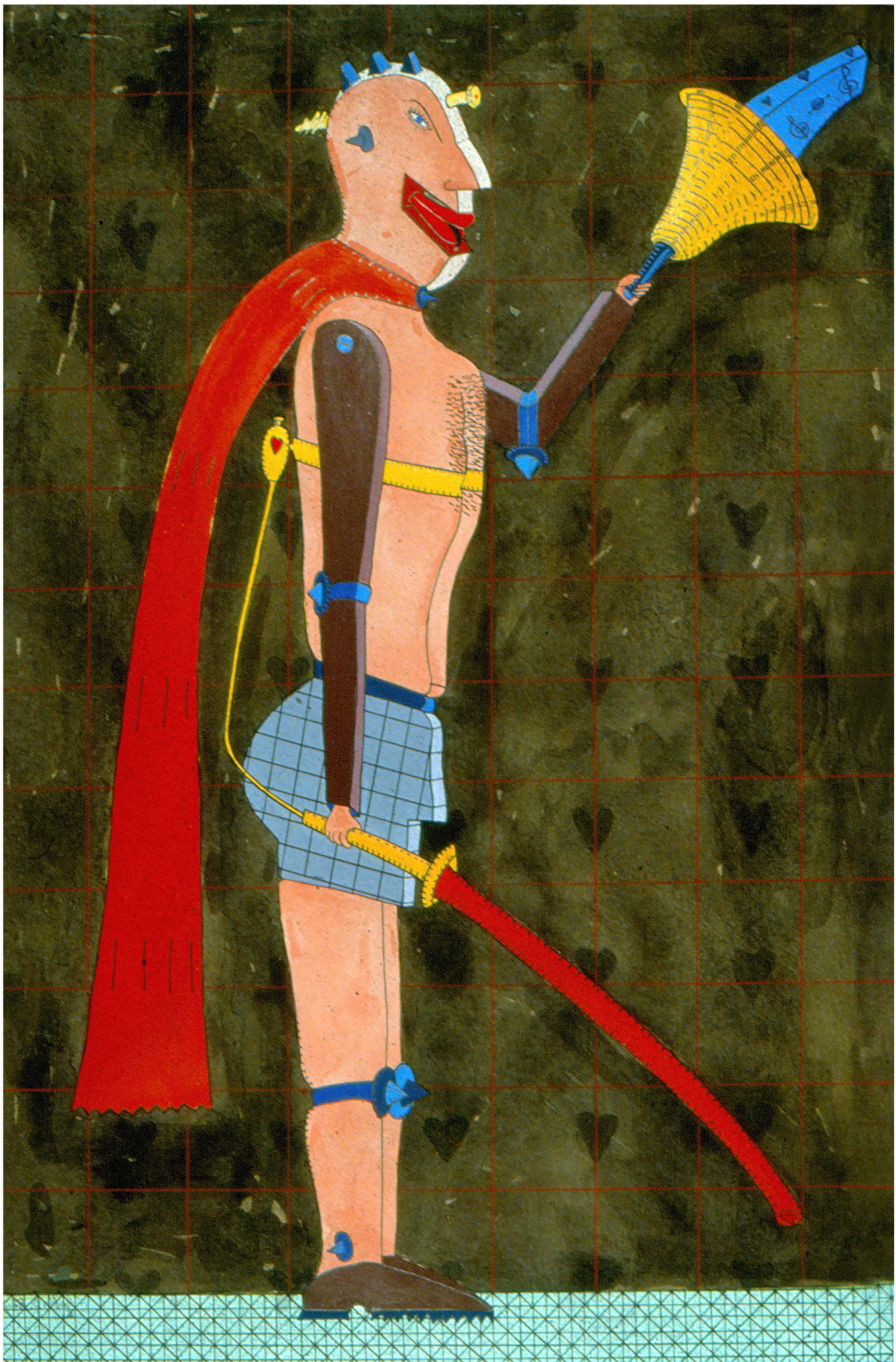


REMBRANDT

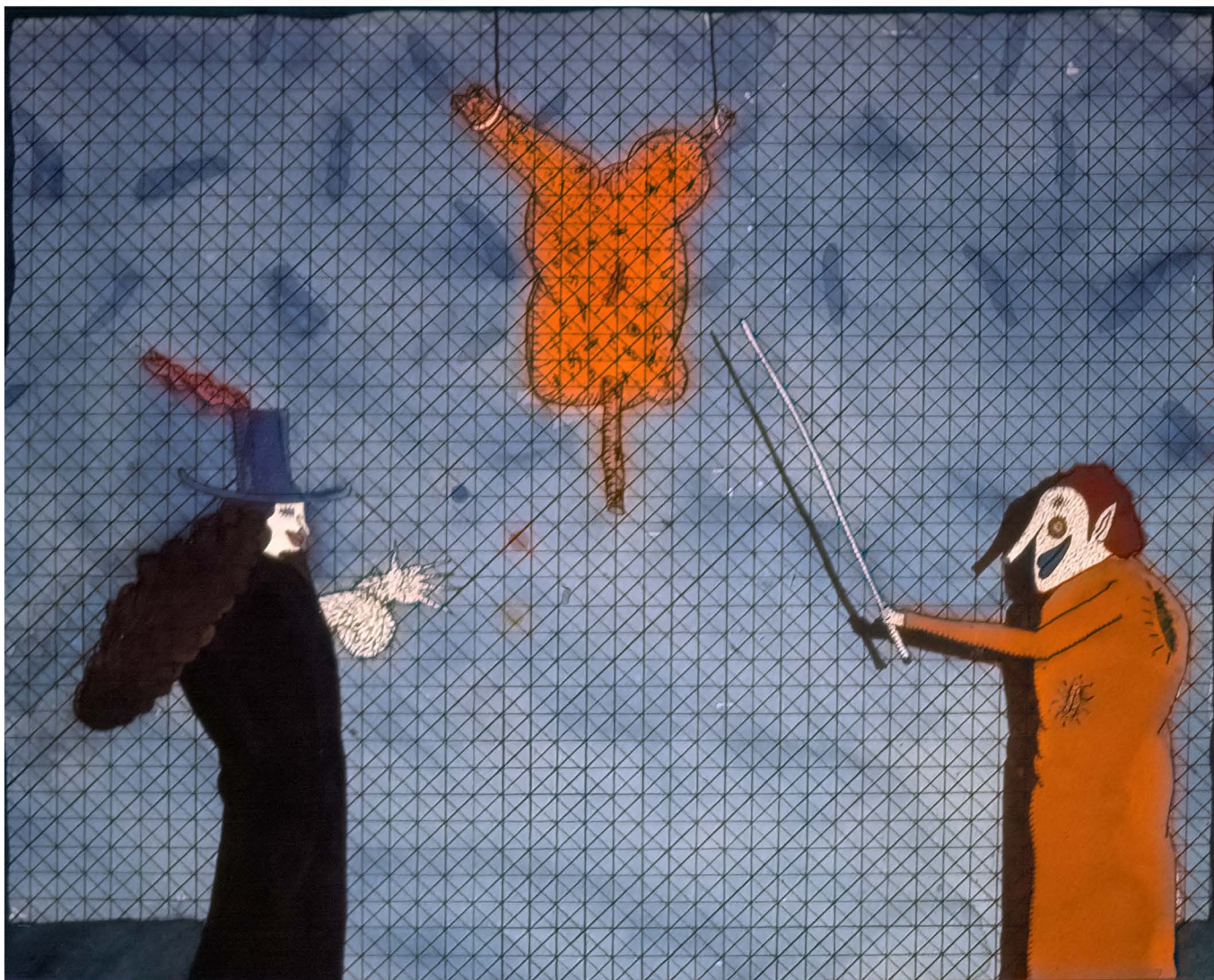


Sapka



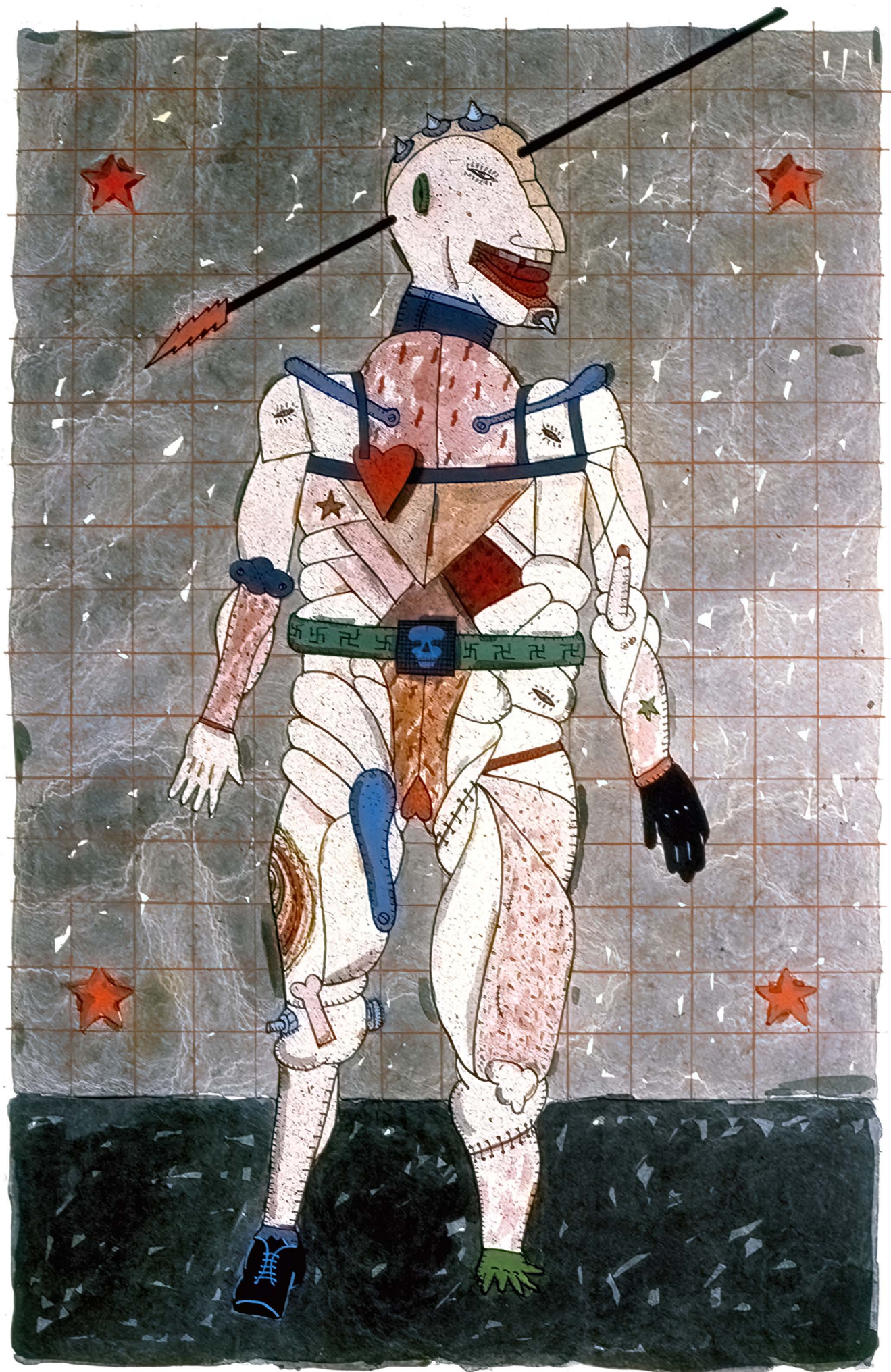


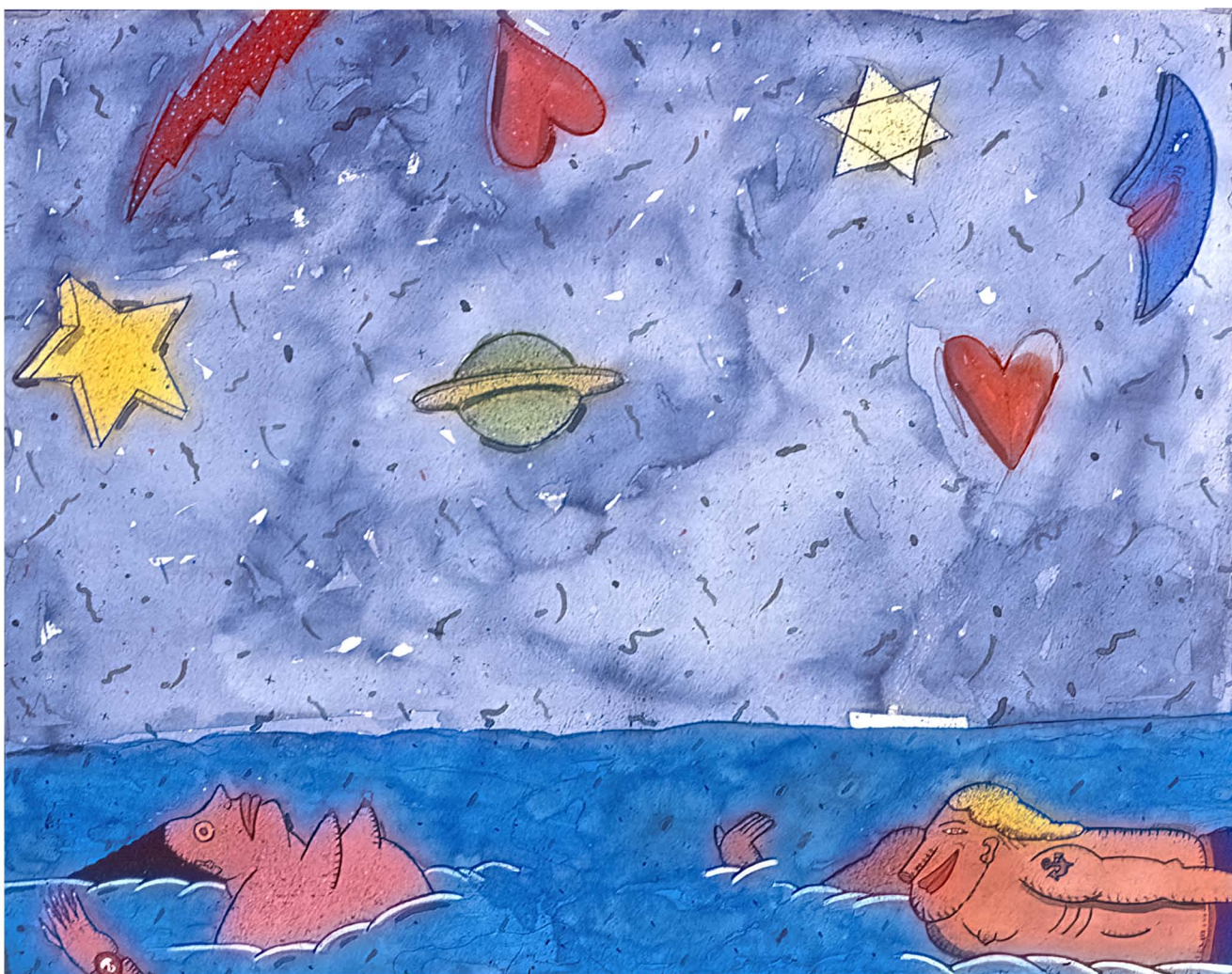


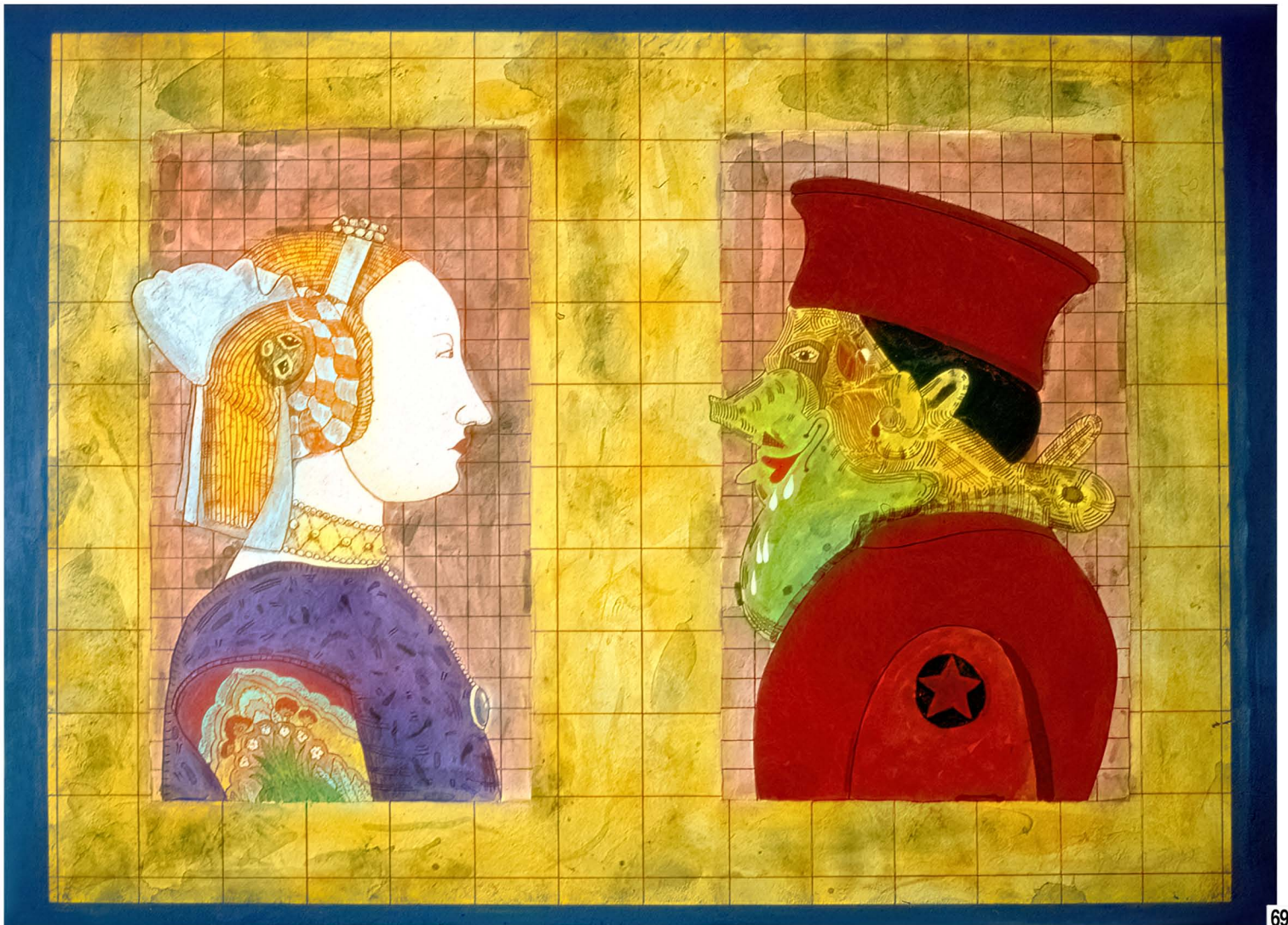




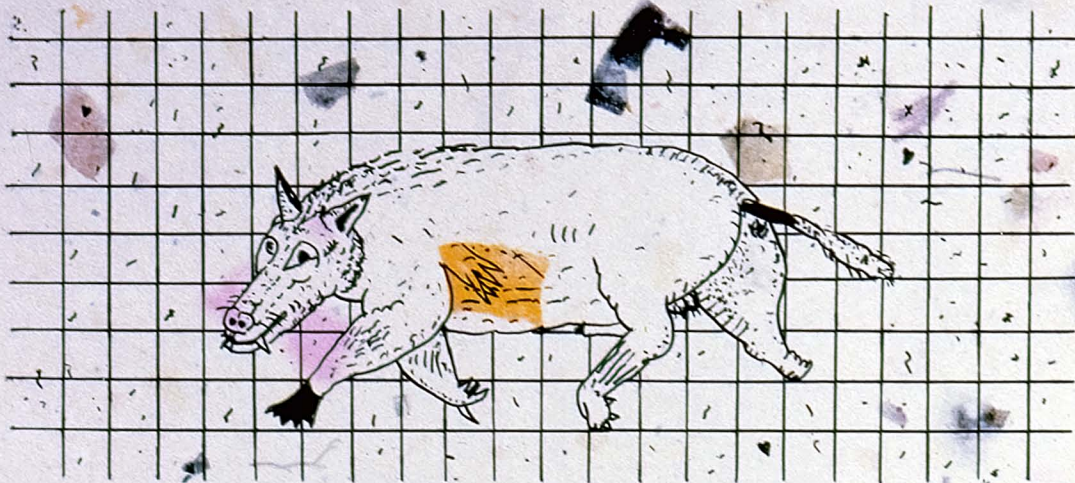












Wolfman

20/20

John David Boyle

























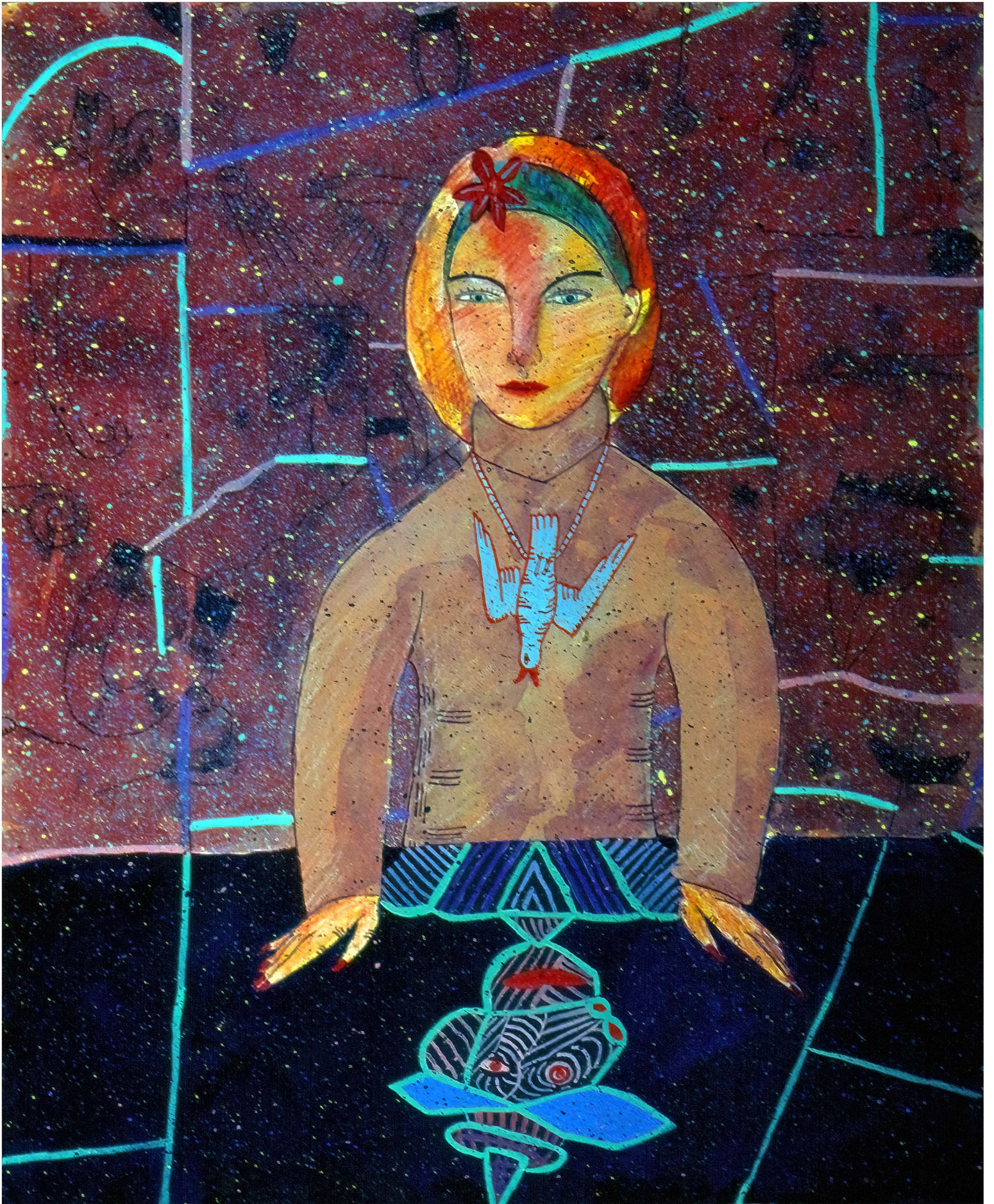
Portrait of Debi

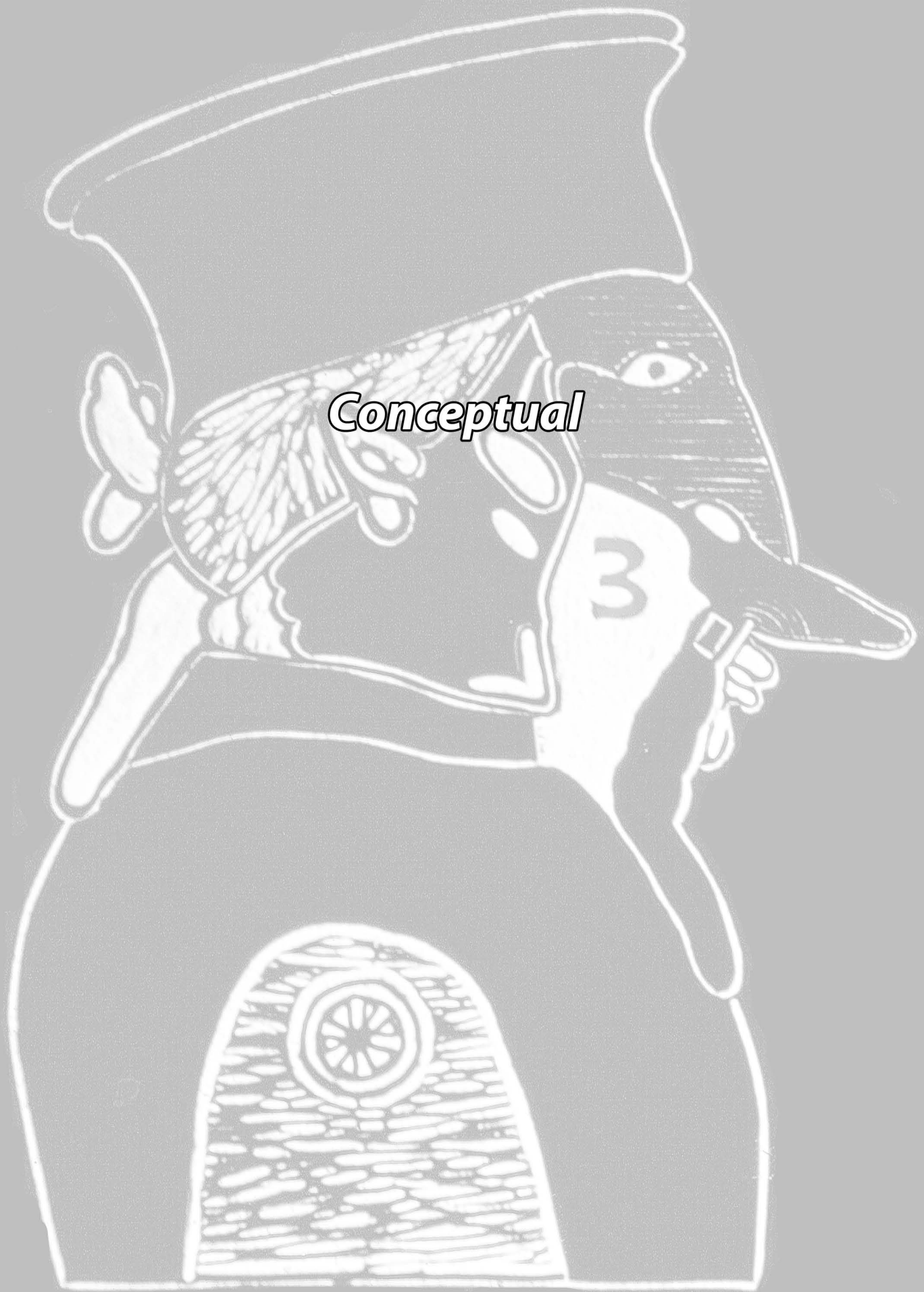
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John Bayel
2004









A P P L E S A N D P A I N T E D W O M E N



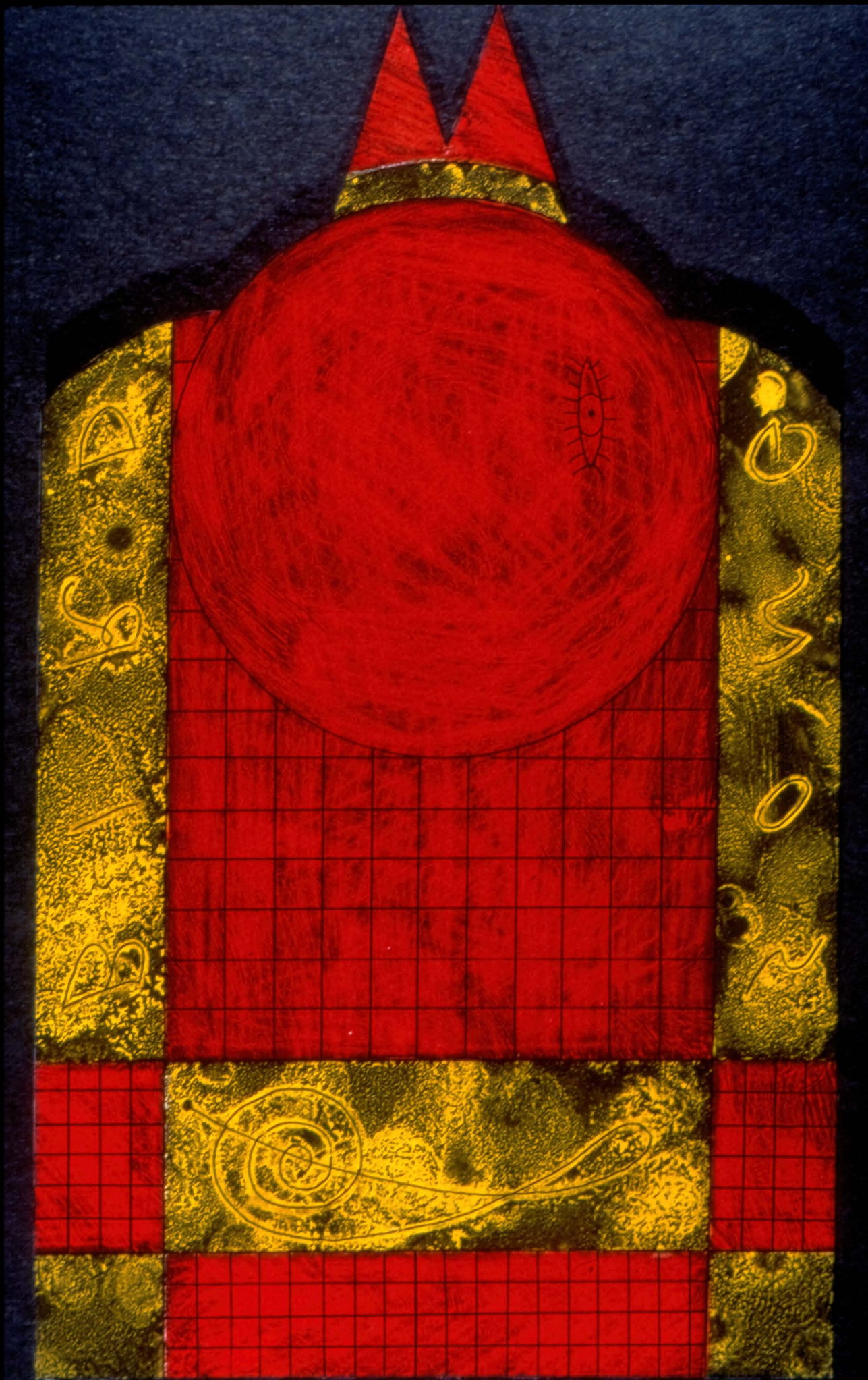
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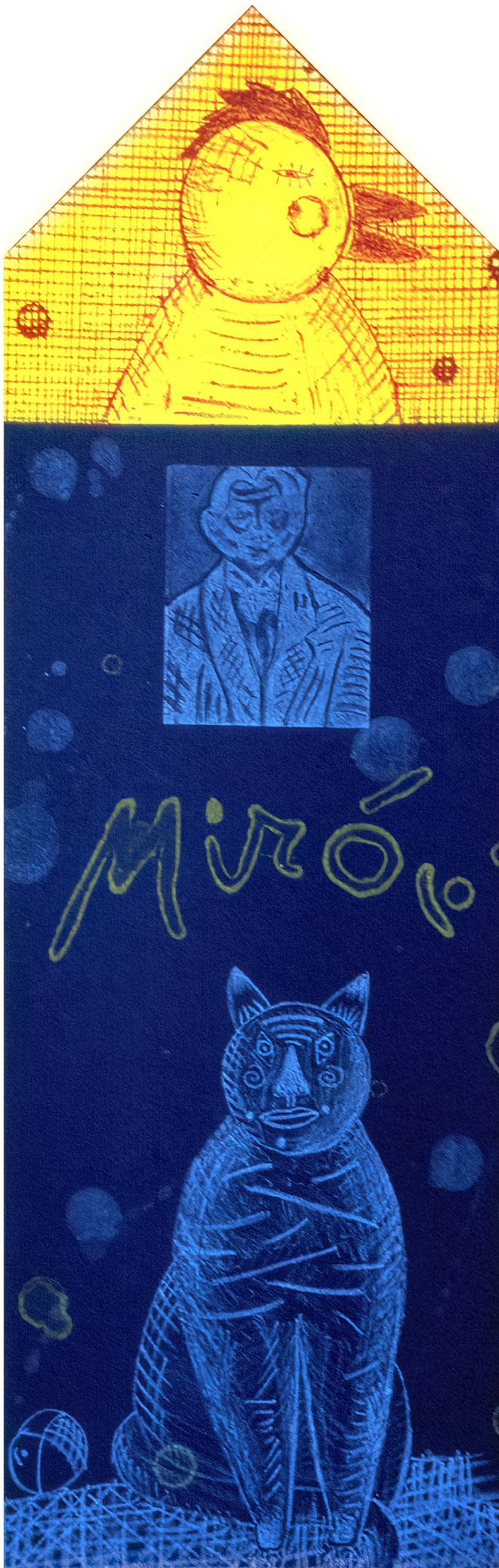


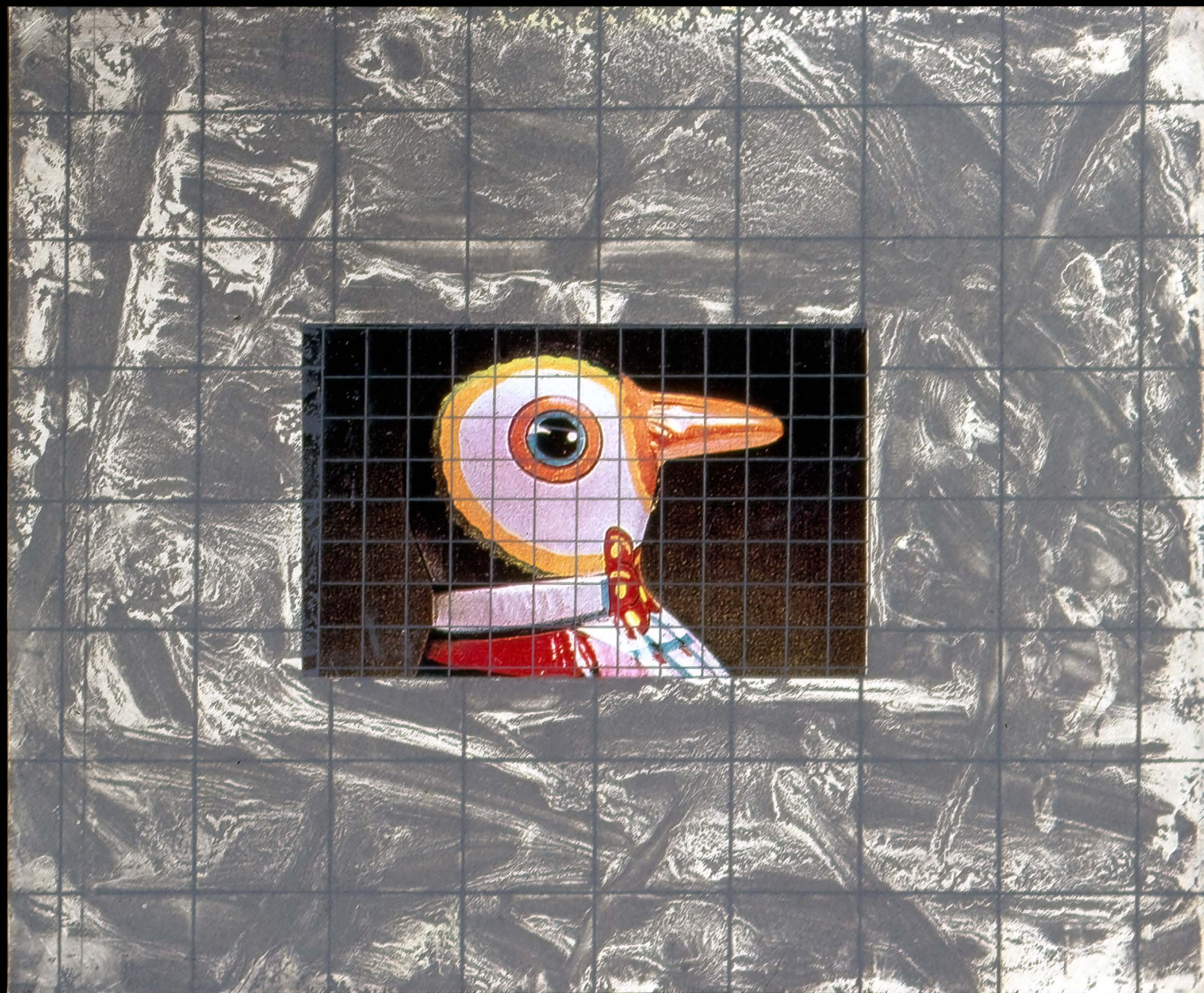


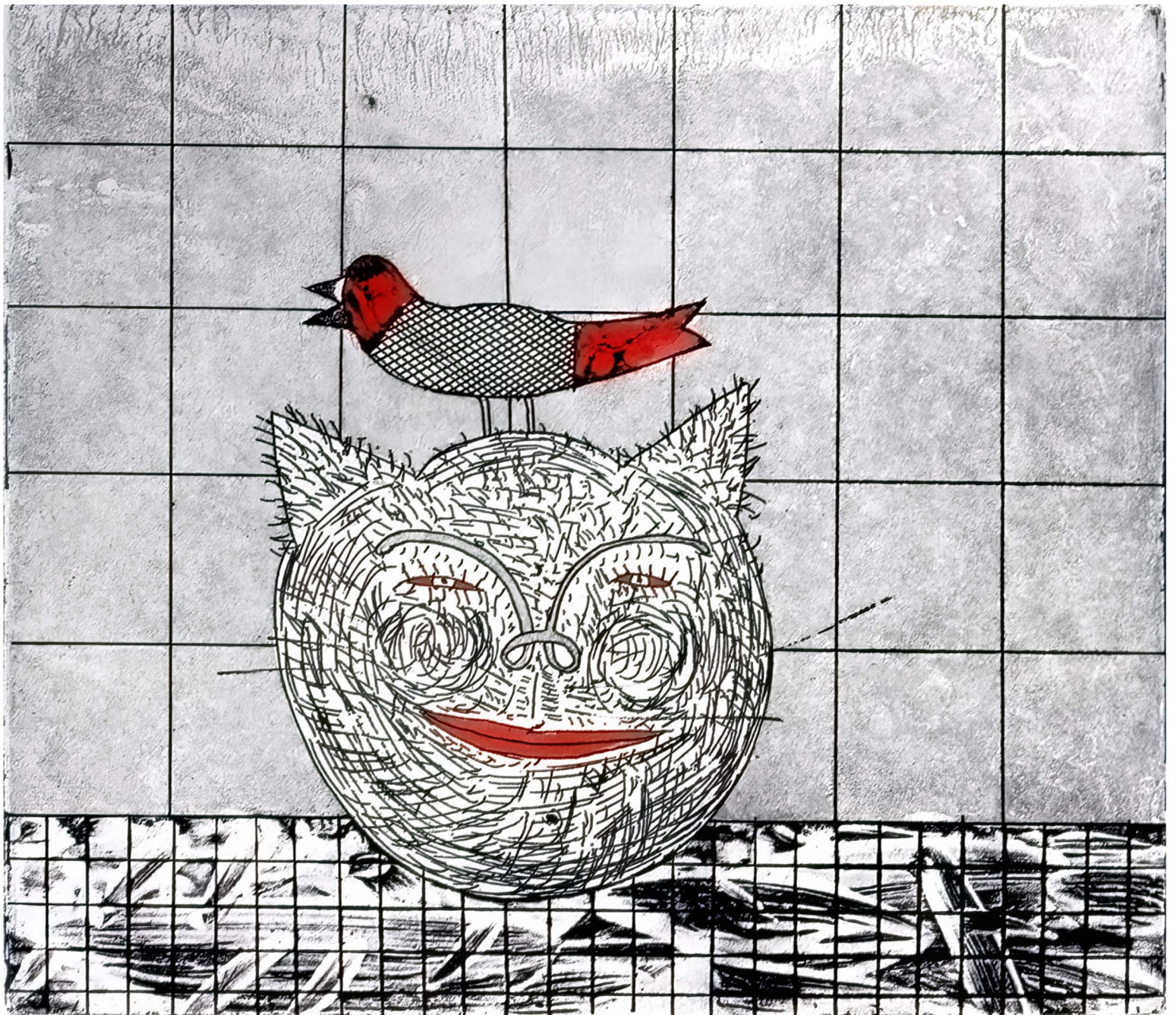


in in Guernica, but tears transform
 more intense portrait of both. Her
 of the tears crisscrossing the back, her
 of a prominent tongue), in her lash-
 a concentrated block of raw emotions.
 3 June and the coded head in *Dream*
 masklike as Picasso's weeping figures
 restore human features to them. The
 it. The two heads of that day sit com-
 quickly drew the essential features of









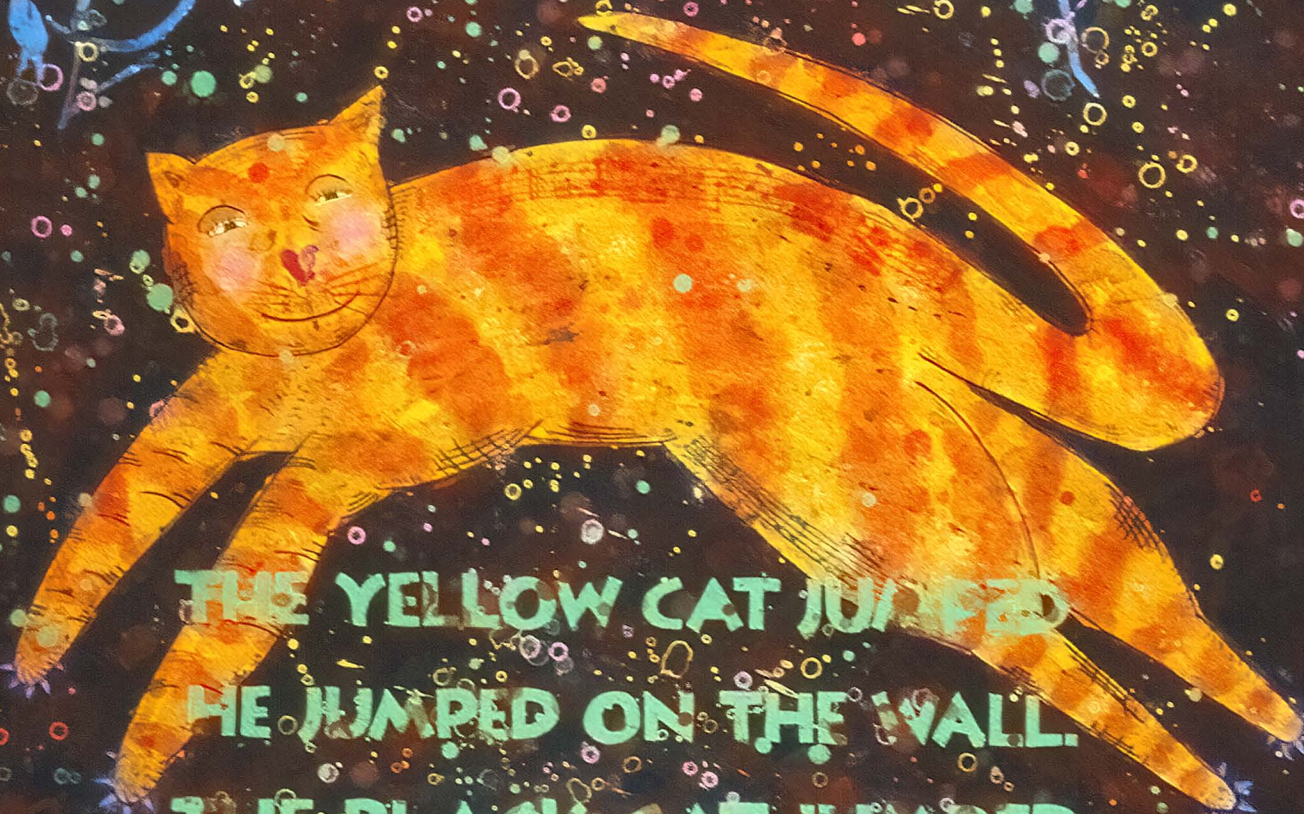


Snake Dog

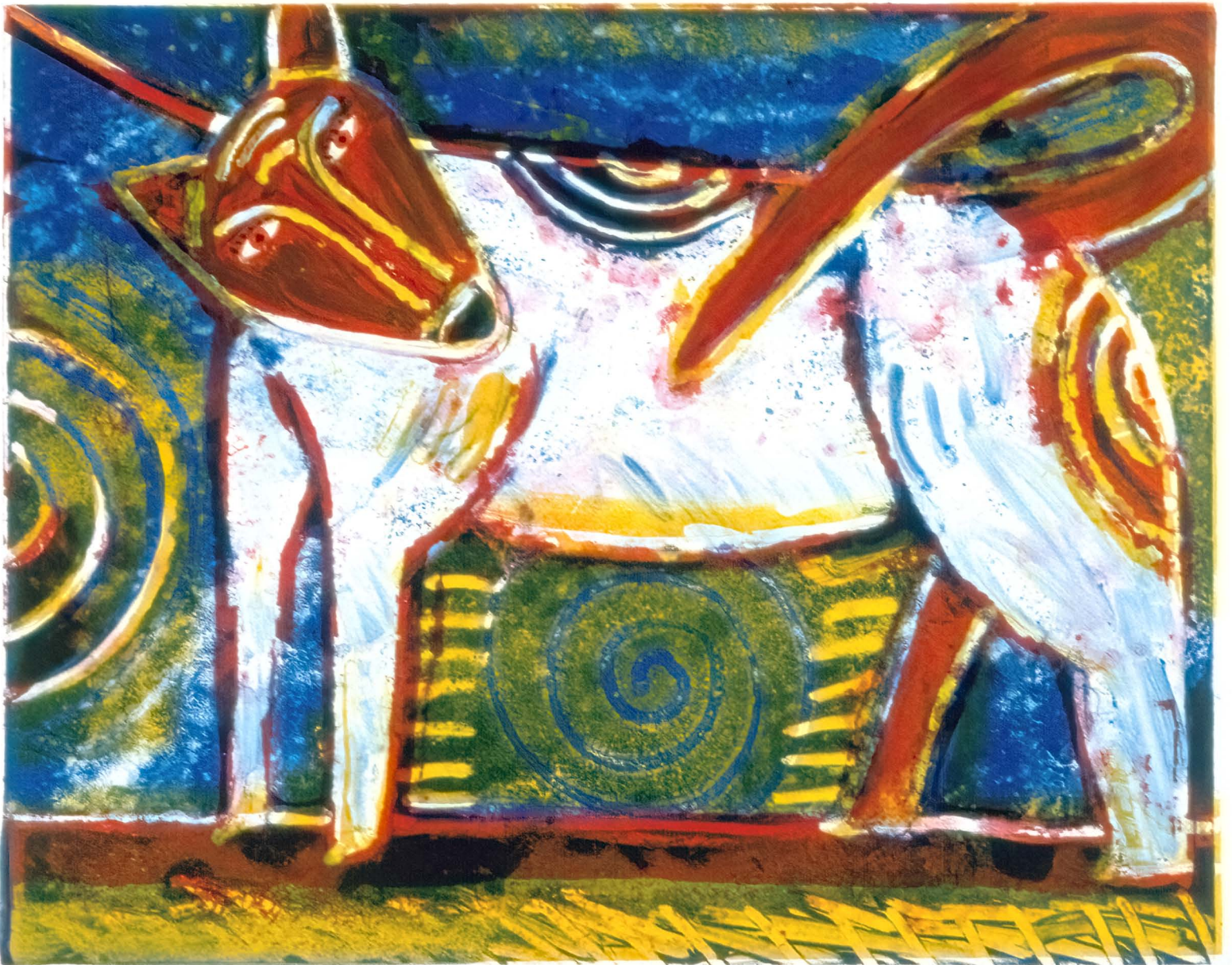
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John Boyd 99

YELLOW CAT



THE YELLOW CAT JUMPED
HE JUMPED ON THE WALL.
THE BLACK CAT JUMPED
& COULDN'T JUMP A TALL.

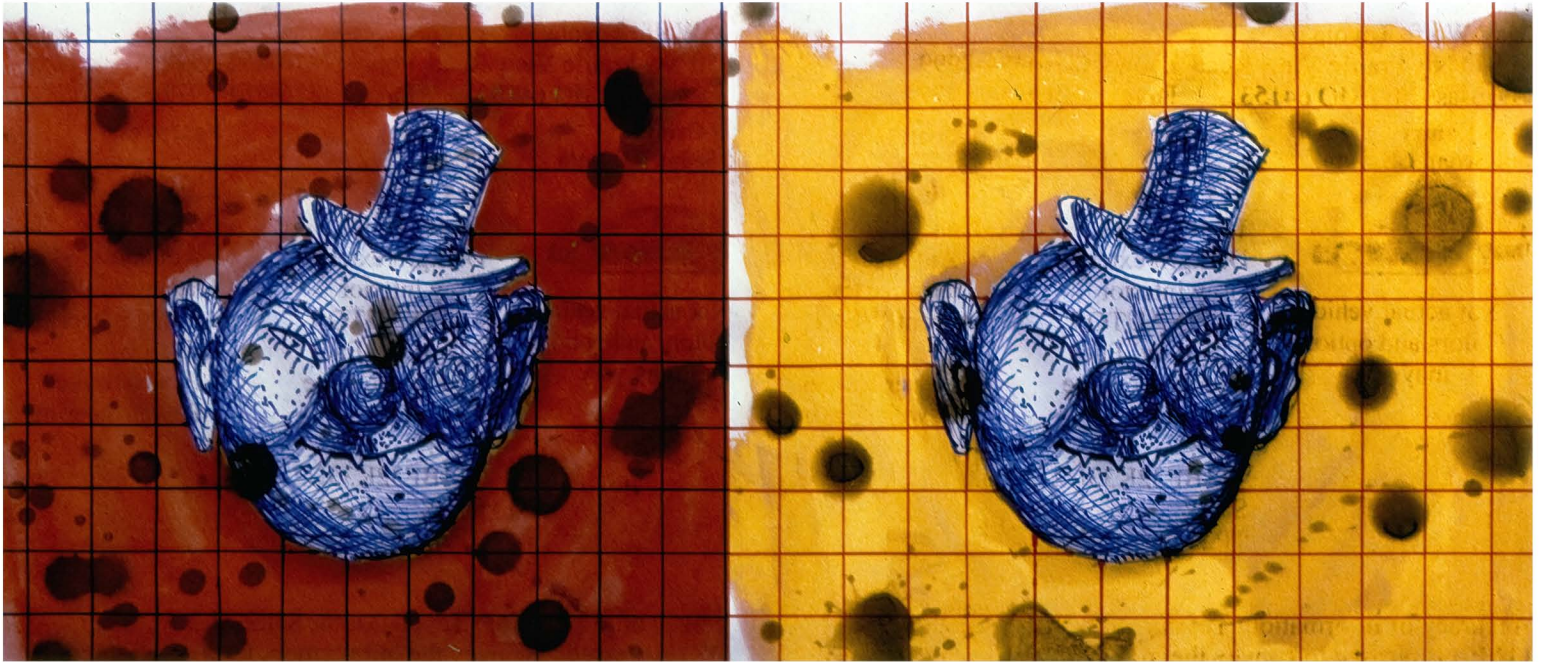


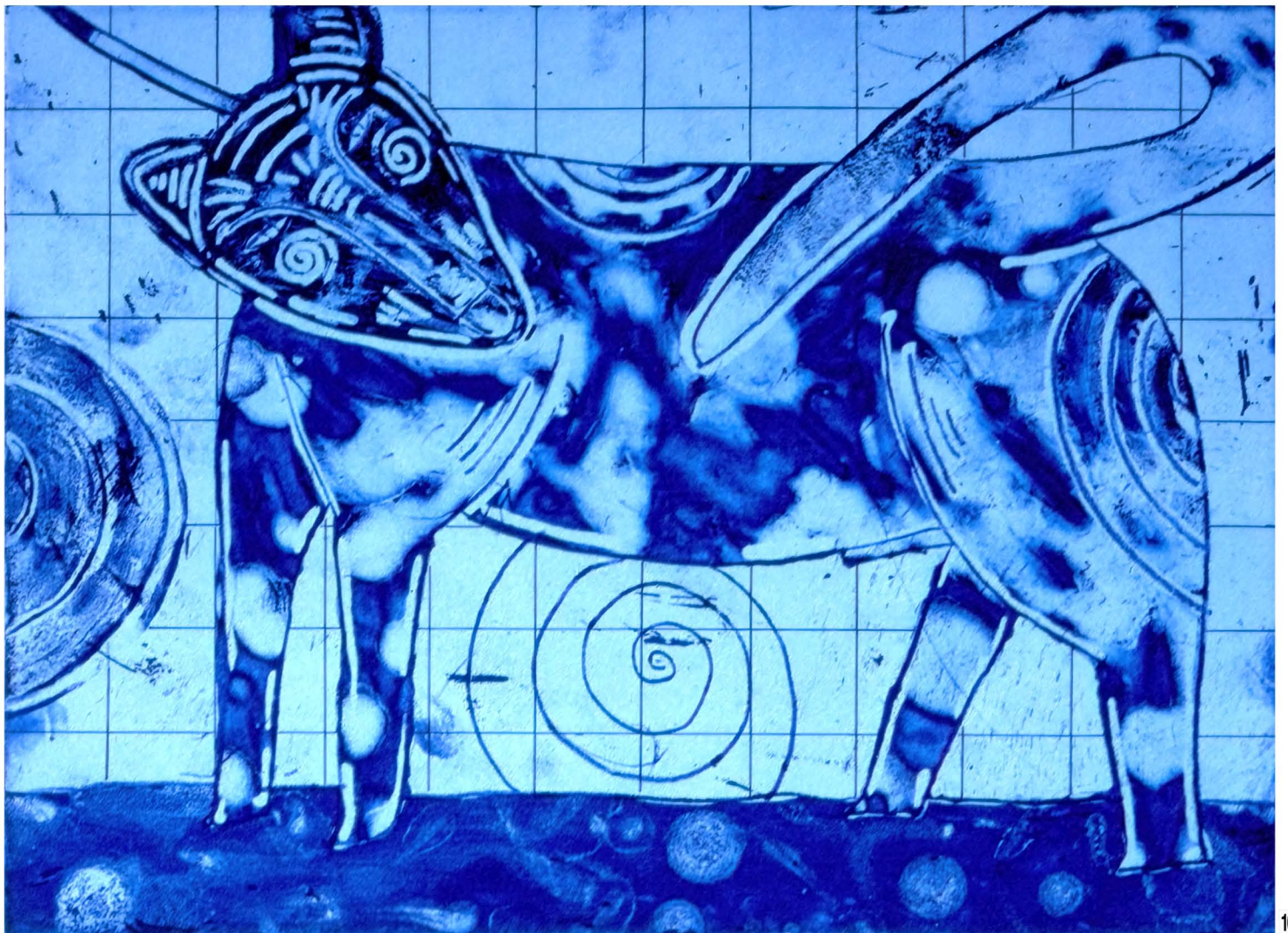


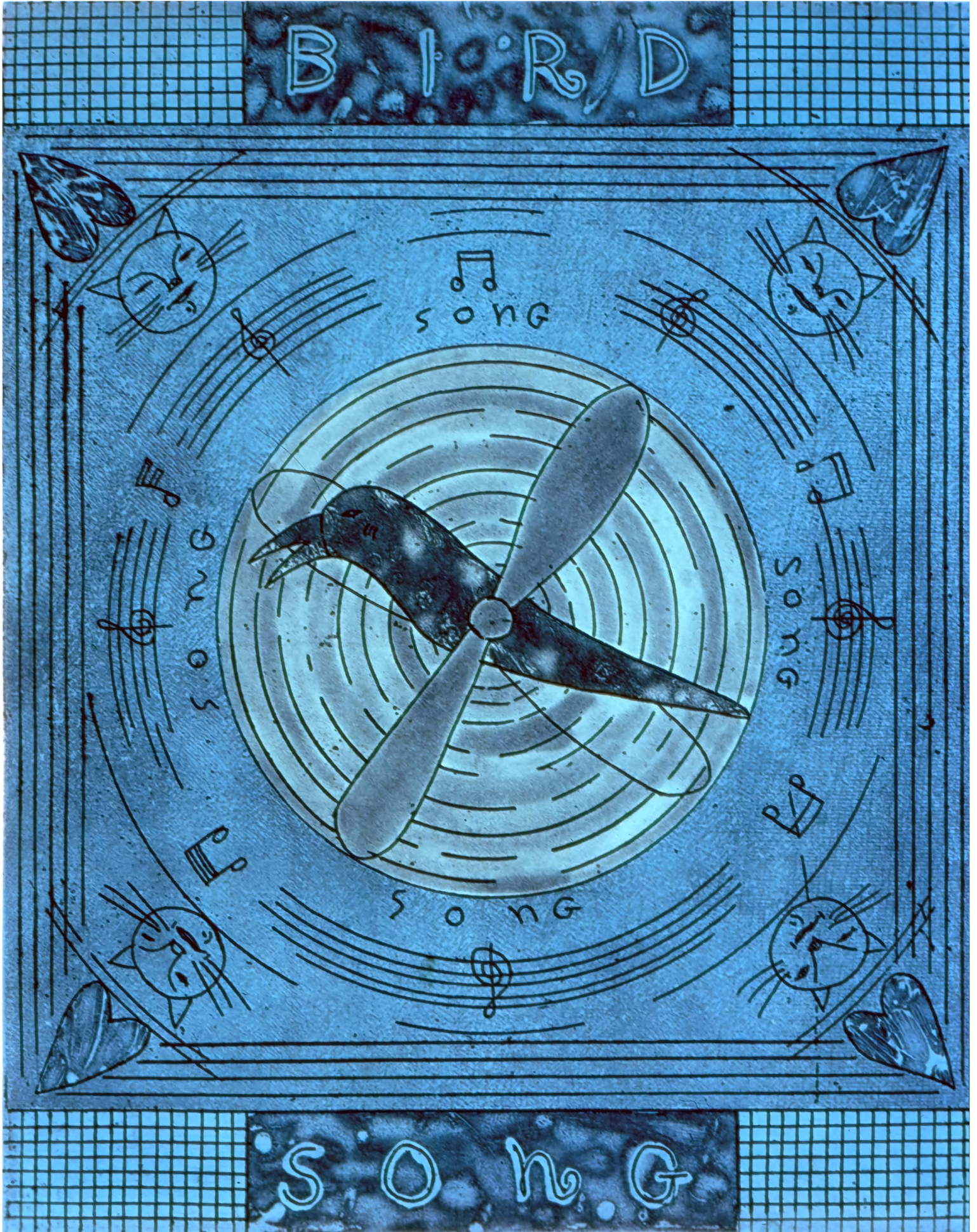
SNAKE



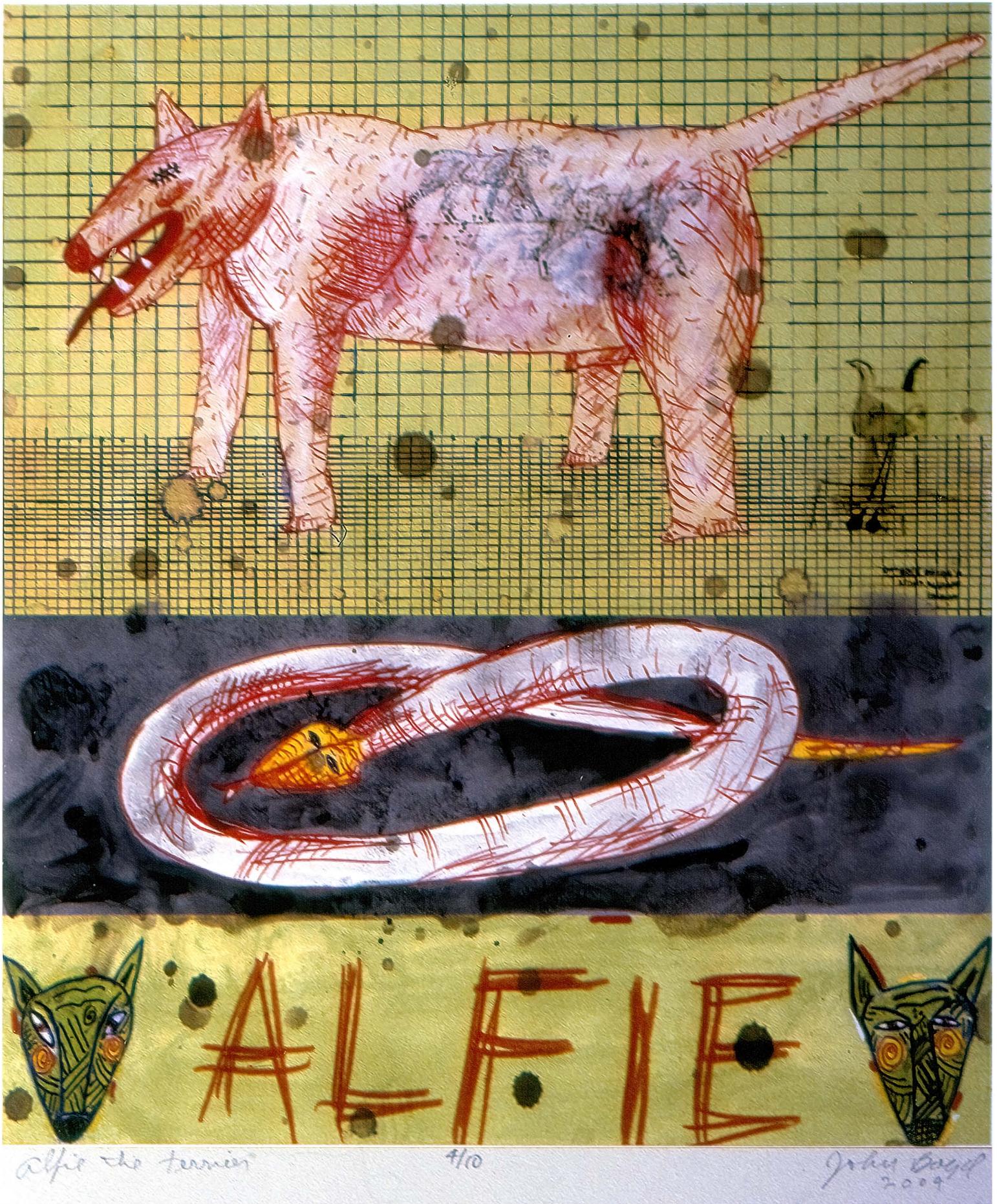
DOG



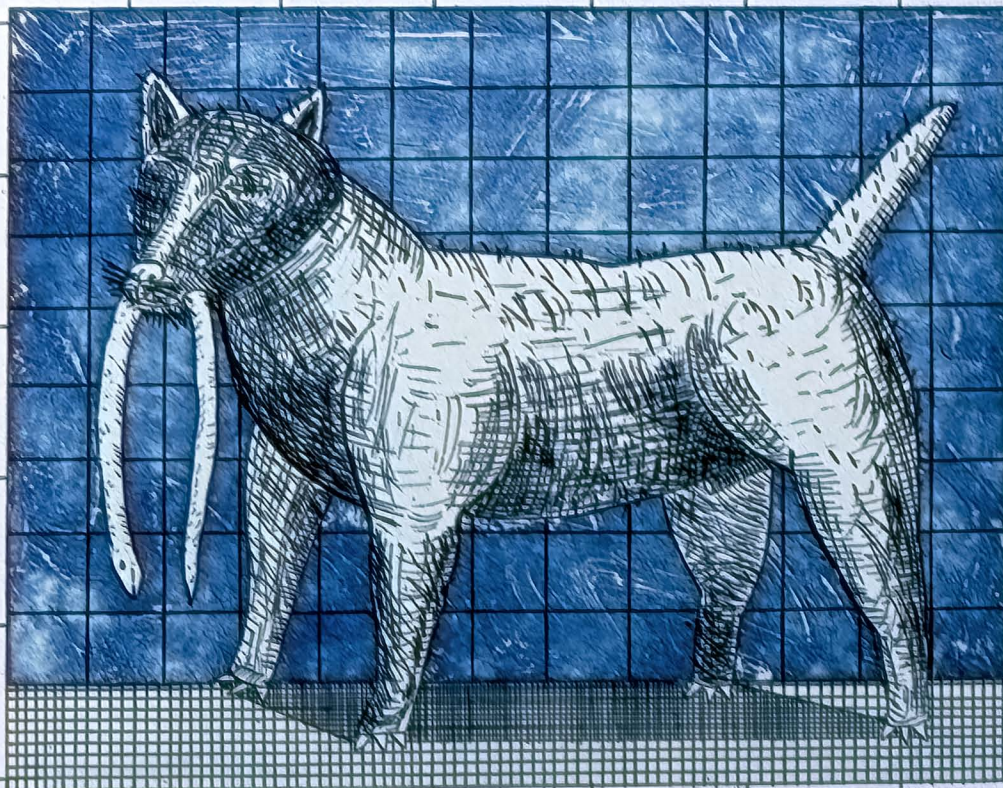




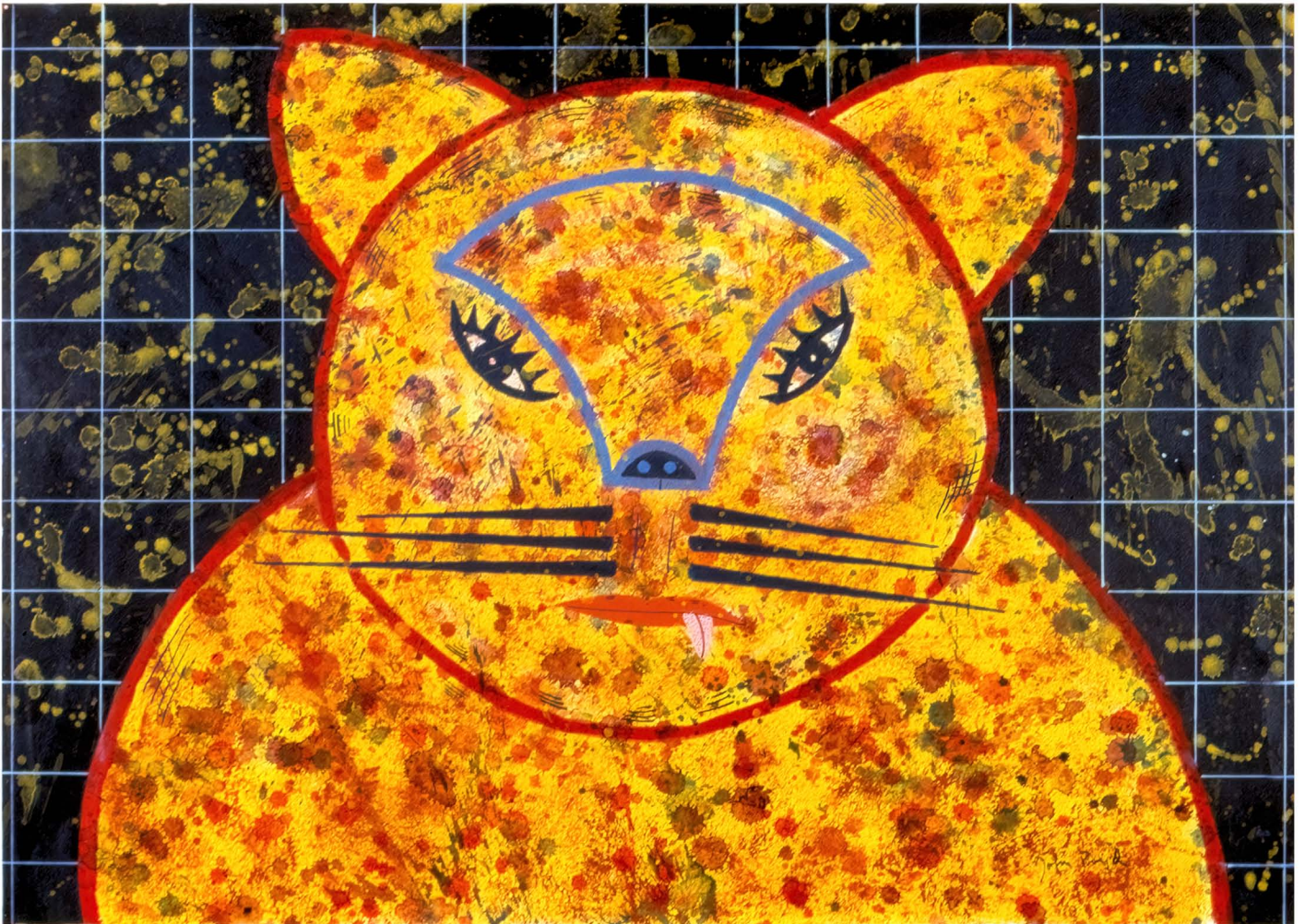




SNAKE



DOG





Boston Tom Cat

12/13

John Boyd



Cat Man

John Boyd

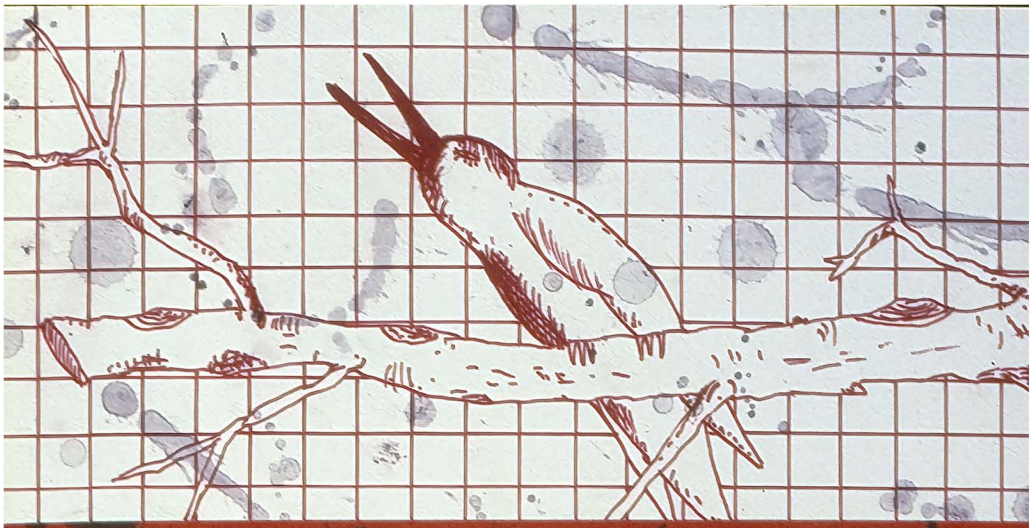




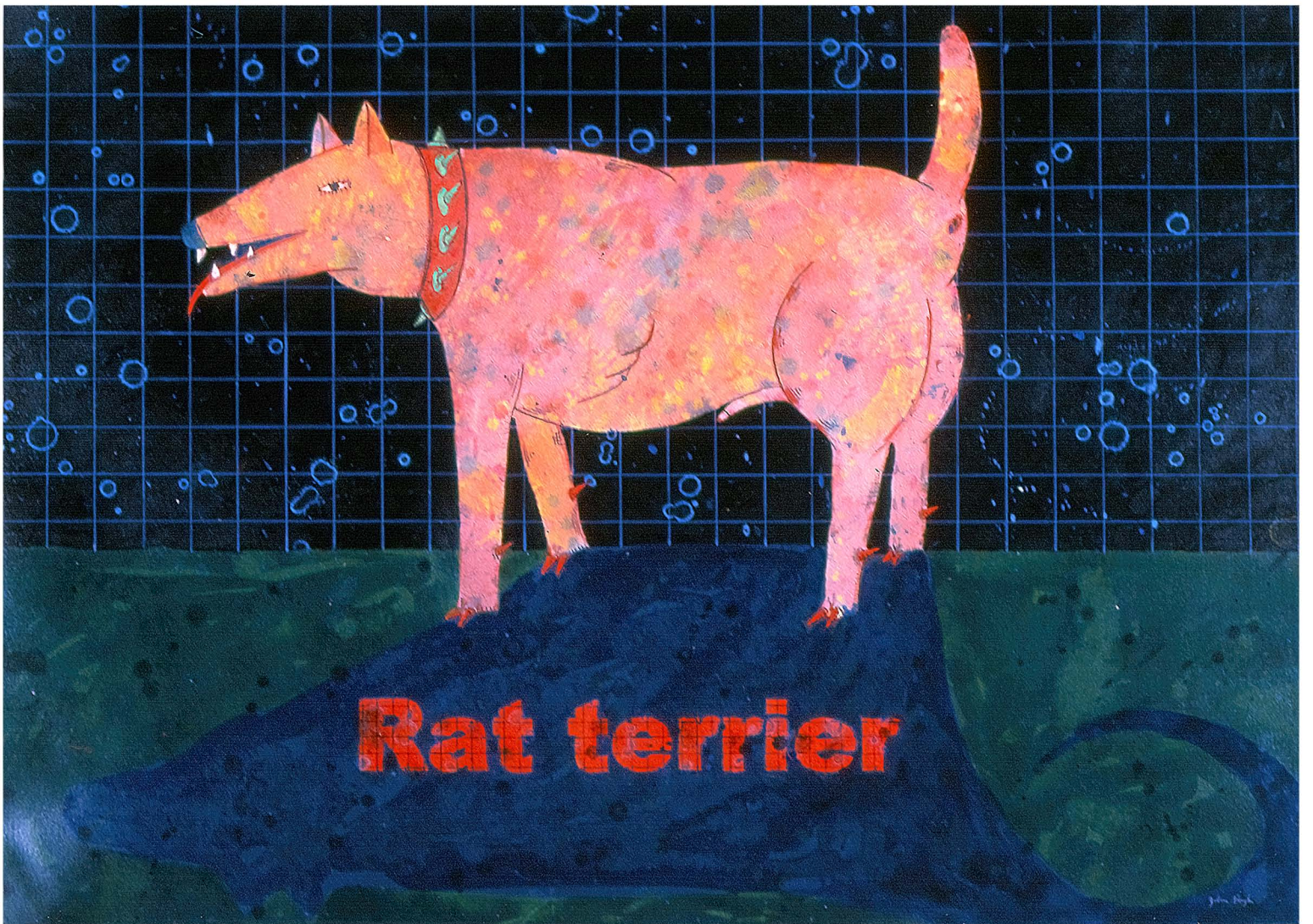
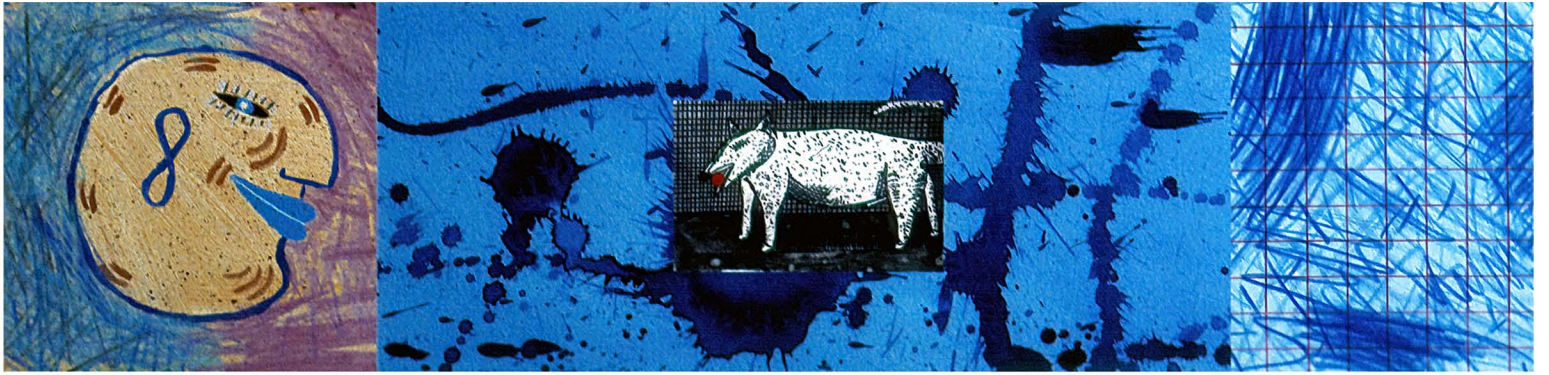
















John Boyd in his office, Wichita State University print making studio

